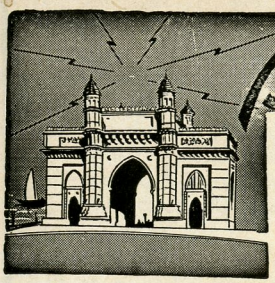


Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

UTTER INEFFICIENCY!

Advertising in the "Times of India" of the 8th June, 1945, the Director of Disposals (New Delhi) has invited tenders for the purchase of unserviceable time-expired films and photographic plates.

A large stock of roll-films, film-packs, plates and 16 m.m. amateur films is suddenly found unserviceable and will now be sold as so much junk-celluloid because time-expired photographic material cannot be used by any one.

Here are some of the big items advertised:

14B/NIV Film 5½ x 28 F-28 — 2923 packets.
14B/NIV Film 5½ x 28 F-27 — 3764 „
14B/NIV Film F-24. F. 28 — 1958 „
14B/NIV Film F-24. 5½ x 24 — 7065 „
14B/NIV Film F-24. 5½ x 56 — 8896 „
Photographic Plates 8½ x 6½ — 32 dozens.

From the half-a-dozen items quoted above one should be able to realise the extent to which the red-tape officials succeed in wasting precious war-time material which is not allowed to go to the ordinary trade channels claiming priority for war requirements.

The Indian film industry has been denied its urgent requirements in photographic goods since the Government decided to control photographic materials with a view to regulate their supplies. Here is a tragedy of the several controls. Good photographic material which neither the film and the photo industries nor the Government could use is being sold today as so much junk.

It will be a good idea if the actual cost of these goods is deducted from the salaries of those very officials who imposed the controls and mismanaged them. Why should the public pay for the utter inefficiency of the spoilt officials of the Government?

By the time the war finally ends, goodness knows how many similar items will be disposed of as junk thereby imposing an unbearable strain on the tax-payers?

DELEGATION OF FILM "EXPERTS"!

Our editorial in the June issue regarding the proposed film delegation of "experts" is reported to have had a salutary effect on the "experts" and on the different associations which had extended their official recognition to the proposed delegation.

We understand that the idea of sending an official delegation has been dropped by the different associations including the Indian Motion Pictures Producers' Association. Some "experts" are reported to have written to the Government expressing their inability to utilise the passport facilities made available to them.

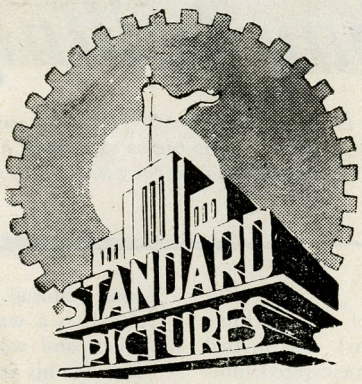
The idea of an official delegation is therefore reported to have fizzled out and we are told that Rai Bahadur Chuni Lall, the newly elected president of the Indian Motion Pictures Producers' Association is in complete agreement with the views expressed by Editor Baburao Patel in his June editorial.

It is a wise step which the Producers' Association has taken and we congratulate President Rai Bahadur Chuni Lall for his courage and practical common sense in scrapping the whole idea.

We are, however, told that Mr. K. S. Hirlekar, an old friend of ours, who had started this delegation racket, is very angry with us. Mr. Hirlekar has been angry many times in the past whenever he could not carry some of his pet ideas into execution. The prestige of an industry, however, cannot be traded-in to the anger of an individual. Mr. Hirlekar's autocratic temperament is too well known to all in the Indian film industry. The pity is that this temperament is often wedded to several impracticable schemes which Mr. Hirlekar brings out at regular intervals under different banners.

It is not therefore surprising to hear that Mr. Hirlekar still thinks of going overseas with a couple of film "experts" in an unofficial capacity to bring home the bacon from Hollywood. No one stops Mr. Hirlekar from going anywhere, even to Timbucktoo if he so chooses, but it is a welcome relief to know that his party won't be officially representing the Indian film industry.

Para and Protima don't sit this way always. They often face each other as you will see in "Chhamia" a picture directed by Protima Das G...



STANDARD PICTURES CORP.

MAKE

A STATEMENT and An ANNOUNCEMENT

Our First Historical Picture

BAIRAMKHAN

Starring : **G. JAGIRDAR** and **MEHTAB** (courtesy Minerva) and directed by **G. JAGIRDAR** is under production and will flash on the Silver Screen in various theatres of India before 1945 is over

Our Next Picture is

ROMEO & JULIET

by **WILLIAM SHAKESPEARE**

Screen Adaptation and Dialogues from the pen of the Wizard of Words

KAMAL AMROHI

to be directed by

MERWAN HAVEWALLA

(Producer of "Bairamkhan")

Lookout for the Sensational News about its cast.

When an official delegation of the Indian film industry has to go overseas, we shall need people of the status of Rai Bahadur Chuni Lall and Mr. Chandulal Shah to be members of the delegation. There is no sense in sending persons who can't even stammer sensibly.

We wonder how the several newspapers and periodicals, who had supported this delegation stunt with their amateurish knowledge of our film industry and with their usual pseudo-political zest, now feel at the thought of the fiasco. It will be wiser for these papers in future to wait till "filmindia" expresses its opinion on matters of intimate interest to the Indian film industry, before they start barking up the wrong tree.

BELIEVE IT OR NOT!

We have a shrewd suspicion that the Information Films of India has at last begun to do some useful educational work under the energetic goading of its Public Relations Officer, Mr. H. C. Hassum.

The I. F. I. is reported to have completed all arrangements to show to the students in Bombay a series of 16 educational shorts on sixteen consecutive Sundays. This scheme is sponsored jointly by the Motion Picture Society, the I.F.I. and the Bombay Headmasters' Association and the first of such shows will have been shown at the Capitol in Bombay in the presence of Sir B. J. Wadia, Vice-Chancellor of the Bombay University, by the time this is in print.

It is proposed to exhibit these educational films in different localities of the city and gradually the scheme will be extended to the Suburbs and other educational centres in the province.

Though the scheme looks pretty small at present, it is certainly a good beginning to a grand effort to introduce the film as a new medium of education in our schools. While we wish the I.F.I. all success in its new enterprise we hope this department will give a real impetus to visual education in our schools by organising several portable pro-

Iftikar and Molina make a new team in "Taqrar", a social story of Art Films.

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The most Popular Sound System of the day
Enjoy complete Satisfaction
Prompt Service and supply of all Spare Parts assured

Apply for details and prices to:

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Phone: 20892. *Gram: "SOUNDHEA"*

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jection units to travel to different schools on fixed days of the week to exhibit educational shorts with some real education in them.

It is a welcome sign of the times that even the I.F.I., a department which has proved so far merely a drain on the public funds, has started at last to move in the right direction. The latest film of the I.F.I. on pottery making in India, though rather crude in technical presentation, can be still called a good attempt to tell an industrial story in an as informative and interesting way as possible.

THE WRITING ON THE WALL!

The war has hardly ended and we already hear of several post-war schemes in which Indians have rushed for foreign co-operation to exploit the Indian market in films.

The United Press of America reports of a new organisation called the "Three Stars Film Company Ltd." which has been floated in England with the help of a British group of film companies.

The chairman of this new company is Sir Francis Price, who is already the chairman of "Unico", a big British corporation. The other directors are Mr. Ghulam Mohomed Calcuttawalla of Hyderabad (Deccan), Messrs. Hussein and Mahomedali Currimbhoy (sons of Sir Fazal Currimbhoy), Mr. Sydney Bush and Mr. D. P. Kaura.

At present the promoters talk of popularising the cinema all over India—particularly in the villages. And we do not yet know whether this popularising scheme will end by showing the British pictures which have had a poor market always or by securing theatre monopolies much against the future interests of the indigenous film industry.

One fact, however, stands out that Indians themselves seem to be more anxious to launch foreign interests into our midst than the foreigners themselves.

I[illegible] [illegible]timate situation between Shobhana and Prem A[illegible] [illegible] "Urvashi", a picture of Jayant Films.

NAVIN'S
GORGEOUS FILM-BIOGRAPHY
OF A GREAT PHILOSOPHER

BHARATHARI

STARRING:
SURENDRA, MUMTAZ SHANTI
AROON AND JAHAN ARA KAJJAN

Produced by
P. B. ZAVERI

Directed by
CHATURBHUJ A. DOSHI

2 ND MONTH
AT

NAVIN PICTURES

ROYAL
OPERA HOUSE

AJIT RELEASE

WHOSE SLEEPING CONSCIENCE?

That American film actor Melvyn Douglas, who seems to be hibernating in India under the army flag, is once again in the news because of the fresh interest he has shown about the slums of Calcutta. The last time Film actor Melvyn Douglas figured in the news columns was because of the poetic sighs which he let escape after seeing Devika Rani's sari at the studios of the Bombay Talkies.

This time, however, the affair is not as light and as frivolous as a woman's sari. It is about the discovery which His Excellency R. G. Casey, the Governor of Bengal has suddenly made about Calcutta having a slum area which constitutes a shameful spot for any city. Of course, the slums of Calcutta are nothing new to the Bengalis. For that matter the slums all over India are not at all a novel sight to the Indians. The slums have been an inescapable phenomenon of the British rule. Only Governor Casey, being an Australian, didn't know them and unconsciously allowed himself to be tactlessly shocked out of his wits when he saw the slums of Calcutta.

You, of course, can't allow the head of a province to be shocked like that and then do nothing about it. To vindicate that shock it is now proposed that a film should be made of the slums and shown all over Bengal to wake up the sleeping social conscience of the people of the province.

This is where Film actor Melvyn Douglas comes in. He could not digest all the banquets he had at the Government House without doing something for the poor souls who live and die in the slums. So good-hearted Melvyn has agreed to collaborate on the film that is going to wake up the sleepy Bengalis.

Bengalis, however, are not so sleepy as they seem to be from the top of the Government House tower. They are either dead or woefully awake with the pangs of hunger. What they need for their social conscience is not a few feet of celluloid film but something to fill up the bottomless pit which doctors call a stomach. The film is actually needed for those in purple and blue who can, if they wish to, with a single official fiat put an end to all slums all over the country. The social conscience that is sleeping under the purple and blue of British imperialism is not likely to be easily woken up even if Governor Casey and film actor Melvyn both choose to act in the proposed film. Our poverty and slums are heirlooms of the benign British rule in India and it is wrong to look for their causes amongst the people of the country. Those who live in the slums know too well what life in the slums is like and the rest who live on the fringe of the slums also hear the nightly pangs of want and hunger. To these, therefore, the proposed film is of no use. Then why is a film on the slums being produced by Governor Casey with the collaboration of Film actor Melvyn Douglas? Is it perhaps to salvage the long sleeping conscience under the purple and blue?

Whatever be the actual reason, if the film is labelled "India—After 200 years of British rule" and shown in America, it will be of some use to every one. But what if a wrong label is given? Well, as slaves, we have always been sold under wrong labels and we won't be sold out more than we have been already.

That film is going to cost over six lakhs of rupees—an amount sufficient enough to feed ten lakhs of people for a day. A day's fill-up is miles better than a dry lesson from celluloid. Isn't it?

REWARD OF RS. 100/-

We reproduce below a facsimile of an advertisement of Janak Pictures which appeared in the "Evening News of India" on the 13th of June, 1945. From the alphabet used, we presume that it is in English but the contents defy our knowledge of English. It is an advertisement that needs an explanation, unless it is to be taken as a puzzle for the newspaper readers. Any scholar of English who gives us a satisfactory explanation of this advertisement will deserve being paid Rs. 100/-, the reward we offer herewith.

The producer of "Nala Damayanti" is Chhotubhai Desai, a Gujrati gentleman. As a concession to him we read the advertisement in an all-round Gujrati spirit and yet after all possible mental combinations and permutations, we fail to understand the following:—

"So lovingly given to a man of your patternity". Here goes the mysterious advertisement.

13 JUNE 1942

ON BEHALF OF THE FILM - PUBLICITY MEN OF BOMBAY

Mr. SHANTARAM

PRESENTED THIS EMBLEM

TO JANAK PICTURES.

13 JUNE 1945

ON THIS DAY & UNDER THIS VERY BANNER

NALA-DAMAYANTI

GLORIFIES THE ABOVE EMBLEM SO LOVINGLY GIVEN TO A MAN OF YOUR OWN PATTERNITY.

Shobhana — Prithviraj

DAILY : 4, 7 & 10 P.M.
RESERVATION 10 to 12, 4 to 6

A LUCKY Release.

NEW WEST END

YOU WILL HARDLY BELIEVE—

That the saddest news of the month is that the Maharaja of Gwalior's three-year-old filly, Begum [illegible] bolted

It's a solid yet sad face which Manorama presents in "Shalimar", a picture of Roop K. Shorey.

from the stables, dashed against a fence and sustained several injuries all over the body, bringing tears to the young Maharaja's eyes because he loves this shapely filly from the bottom of his heart. The Maharaja's love for horse-flesh, though well-known to all, surprised many when it was actually followed by tears for his favourite filly Begum Para.

That by a strange coincidence, Film Actress Begum Para, also met with a motor accident during the month, when that clumsy fool, Recordist Arora ran the car over her foot. But unfortunately, there was not a single Maharaja there, young or old, to shed tears over the accident. That's one accident given in charity.

That now that the young Maharaja of Gwalior has started naming his fillies after film actresses, we suggest some more names for some brave troopers: Bai Jaddan Bai, Miss Bibbo, Miss Shanta Apte, Mrs. Shobhana Samarth, etc.

That it is altogether another story that the young Maharaja, with his impulse of youth and the weight of his inherited packet, betrays poor taste as a gentleman of the turf in naming his fillies after popular film actresses and thus inviting suspicion and ridicule upon himself as a gentleman. Is it wise to express personal regards in this ostentatious manner?

That the staff of the Bombay Talkies congratulated Mumtaz Ali for being the father of a new son, the [illegible] in order. Why the congratulations? Was it an [illegible] happening in India? In any case that adds one [illegible] to the Bombay Sentinel' readership.

[illegible] Oberon, the heroine of "A Song To [illegible]" is reported to have been granted a divorce from her husband, Sir Alexander Korda, by a Mexican court. That is the end of the Calcutta girl's British opportunity.

That the latest person to declare his awful intention of invading Hollywood is Producer-director Jayant Desai. He threatens to take Ishwarlal there and bring him back in technicolour. The 'Bombay Sentinel' has already congratulated Jayant Desai for this bold plan and now Jayant will not find it necessary to go to Hollywood at all.

That in this manner, the 'Sentinel' film critic has seen off Zahur Raja, Zabak and many others, including of course, the inevitable K. N. Singh, whose work always lends distinction to a film, and it is now time for us to be waiting at the Ballard Pier with garlands to receive them after their conquest of Hollywood.

That the film critic of the 'Bombay Sentinel' gives us many an authentic news of this nature from week to week and often puts a double seal on it by adding "D. C. H." when he wants us to believe him with a vengeance. One of the things you can't forget is the inimitable performance of K. N. Singh with or without his being in the film.

That "D. C. H." of the "Sentinel" is not the only reliable guide to film-goers in the country. There is that darling Dame Clare Mendonca of the "Times of India", who discovers every week twenty spotless, superb Indian pictures, all worth seeing before dying. After reading our darling Dame's reviews, our highly suspicious producers themselves go and see their pictures again to check up whether some serious mistake has not been made. And whilst going back they always wonder who is mad.

Here is a sample of "devkanya", Leela Chitnis in "Dev Kanya", a Vishnu Picture. Wonder what the gods went mad over.

That talking of film critics, there is that innocent-looking T. S. Mahadeo of the 'Free Press Journal', who cannot be suspected of any acquaintance with films. If you can find the name of a picture which Mahadeo reviews at the end of two columns, you will be called a film diviner. Very often Mahadeo sees a Hindi film and we read a review of a Tamil one. Mahadeo's mind is still very much in the south.

That, "an event of considerable significance to the Indian film industry", took place on the 30th May when Uday Shanker's "Kalpana" went to the sets. After this "event", it is going to be rather hard for the Indian film industry to survive.

That we are told that Shanker took rehearsals for six months, another "event" in the Indian film industry. What about the "epochs" which Shantaram established in the past by taking rehearsals for a year?

That people who say that Shanker has collected a crowd of ugly ducklings are just lying without remembering the supreme art of our make-up and cameramen. The Gemini make-up man will make even Shanker look like a beautiful heroine.

That people won't believe that Rai Bahadur Chuni Lall was elected President of the Producers' Association because Chhotu Desai of Janak smiled graciously all around and did not empty his pocket of the votes that would have made himself the president.

That Chhotu Desai of Janak wields such a terrific influence over everyone that he failed to get his secretary, K. S. Hirlekar, elected as member of the Executive Committee.

That 'Expert' K. S. Hirlekar is so popular in the Indian film industry, that he could not get a place on the executive body of the producers, though they were all willing to send him overseas to represent the industry.

That 'Expert' K. S. Hirlekar, if he still thinks that our producers are in love with him, may bring off a new deal by waiting in deputation at the doors of some New Delhi Knight.

That Pralhad Rai Seksaria of the "House of Seksarias" is nowadays seen going round the Imperial Theatre constantly counting the pennies that fall into the "Humayun" box-offices. That way Pralhad Rai is a conscientious worker.

That Kanan is doing the M. S. Subbulakshmi stunt by collecting funds for the All-India Rabindra Memorial Fund. She has gone one better by donating Rs. 5,200/- herself. Hope the Poet doesn't start singing from his grave.

That Sadhona Bose had to go back to Calcutta to get finance for her new production licence. Evidently the influence of Bombay financiers could not travel a thousand and odd miles.

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1944 OUTSTANDING PICTURES...

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Central Studios Limited	Coimbatore	...	JAGATHALAPRATHAPAN HARIDAS VALMIKI SHALIVAHAN MY SON SRI MURUGAN
Prakash Pictures	Andheri Bombay	...	POLICE KAVITA
Amar Pictures	Dadar Bombay	Sunrise Pictures " N. R. Desai Prod. Vishnu Cinetone	MA BAP COLLEGIAN GAALI MUJRIM
Kardar Production	Parel Bombay	Kardar Prod. Praja Pictures Ltd. Janak Pictures New Maharastra P. Atre Pictures Hindustan Chitra Production Jamuna Production	SHARDA NAMASTE KANOON SANJOG JEEVAN GEET PAHLE AP. UMANG NAL DAMYANTI DEVDASI PARINDE SHARARAT RATTAN
Central Studios	Bombay	...	PARAKH
Pancholi Art Production	Lahore	...	SHIRIN FARHAD, KAISE-KAHUN
New Theatres	Calcutta	...	UDAYER PATHEY
Pragati Pictures	Madras	...	HARISCHANDRA PANTULAMMA SRI VALLI
Shree Sound Studios	Bombay	Mazar Art Prod. Sobhagya Pictures Acharya Art Prod. Fazli Bros. " Hind Pictures	BARI BAT ROUNAK AGE KADAM FASHION PARISTAN SALMA
The Modern Theatres	Salem	...	RAJA RAJESWARI BURMA RANI
Shalimar Pictures	Poona	...	PREM SANGEET MUN KI JEET
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RATNAMALA—

A charming daughter of Maharashtra, Ratnamala plays a stellar role in "Ratnavali", a costume production of Amar Pictures, Bombay.

Introducing Raj Shekhar
IN JANAK'S SOCIAL
Santan
सन्तान
ANAND STUDI
LIKE THE SUBJECT
NALA DAMAYANTI
THE PICTURE HAS ALSO BECOME EQUALLY POPULAR
Direction: K. N. SAMARTH
SHOWING AT
NEW WEST END
FROM 9th JUNE 1945

Editor's Mail

(In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)

S. VISHVANATH MADA (Bombay)

I love Khursheed very much. What can I do?

Keep loving. She is quite a good choice.

MISS INDU SETHI (Lahore)

Till yesterday our temples were closed to all except the high caste Hindus. Today even the American soldiers rush in with the pujaris acting as guides. What do you think of it?

Money is a greater god than the stone gods in our temples. The pujaris know that money talks a language which the world understands including the stone gods who keep mum when they see the Yankee dollar falling into the greedy palms of their pujaris. That way our gods are the best behaved deities any religion could have.

MOHSIN SABEEH (Simla)

Tell me would you like a girl who is, "careless with artful care, affecting to seem unaffected," or one who is, "simple and openly careful."

Both are types for different moods. The first one is a sly artist while the second one is an honest person. In a rush, I would prefer the latter and wouldn't mind the former at leisure.

TARA SINGH ARORA (Lahore)

Did you notice in "Vishvas" when Surendra goes mad even after years, he is clean shaven and neat after a good wash and with tiny curly hair? What sort of madness was this?

You forget that his make-up man had not gone mad. Usually our artistes haven't the brains to know what they are about and the make-up men are never told how they should go about their work.

B. S. DESHPANDE (Wardha)

Would you like to be a follower of Mahatma Gandhi?

No. I never enter a field in which the winning post is not in sight. Following Mahatmaji is the most difficult thing in the world of today. His spiritual stature makes it an impossible dream for the average man. Those who call themselves the followers of this great man are white liars.

S. P. BAKHSHI (Lahore)

How can really intelligent persons make their way in the film industry?

The really intelligent ones go another way.

M. V. VENKATRAM (Bombay)

Can you tell me why Protima Das Gupta who was once the toast of Bombay Society is now forgotten?

Probably because young men of the town have gone suddenly old. Protima is still a good after-dinner toast. See her in her latest, "Chhamia", in which Protima and Para revive all the romantic memories of Omar Khayyam.

Do you think that the delegation of six experts which is going overseas will help us to achieve some real progress in our industry?

Where is the delegation, where the 'experts' and where the overseas? The whole blooming idea has fizzled out as is usual with Indians. The 'experts' were still-born and the industry remains where it has been all these years.

P. C. SETH (Rawalpindi)

Who is better in making faces: Motilal, Ishwarlal or Nazir?

Motilal is a good actor. He has always acted well bar those times when he opens his mouth to sing. Ishwarlal does not make a face. He tickles you with his long nose and when you hear him speak, you somehow feel that Kathiawar was the home of Urdu. Nazir just scowls at you and you carry the memory home for a nightmare.

MOHAN LALL (Simla)

What is 'love'? Love of today for which young men

She is young and waiting! Begum Para shields herself cleverly in "Chhamia", a social story directed by Protima Das Gupta.

Shorey Pictures'

ANOTHER HIT

BADNAMI

Starring:

MANORAMA, MAJNU, PRAN, ASHA POSLE, SALMA etc.

Direction:

HERALD LUICE

Music:

ANUPAM GATAK and LACHHIRAM

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Starring:

MEENA, HARISH, JAGDISH SETHI AND KANAIYALAL

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MEHER TALKIE DISTRIBUTORS

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NEW INDIA DISTRIBUTORS, BOMBAY.

and girls are crying? It is an accident that has never happened to me?

Love is an ancient institution which began when the first man was given his mate. You are an unfortunate one to miss the accident, because in missing it, you have missed the most ennobling emotion of human life. Don't look down upon young people for crying for love. A love that can bring tears is worth the bloodshed of a life time.

MRS. SUSHILA DEVI (Bangalore City)

Between his two wives what is Mr. Shantaram's philosophy of life?

He should be a constantly working shuttle between the woof and the warp.

VED PRAKASH (Eldoret)

Is Nalini Jaywant's husband as innocent as herself?

He looks like a lamb but I doubt whether Virendra can be suspected of innocence.

B. MUTHYALA RAO (Secunderabad)

Don't you think it is wise for our stars to decline roles wrongly cast, however paying they might be, to prevent the eventual deterioration of their popularity?

Stars are products of vanity and wisdom is not found in vanity boxes. In our film industry, wisdom is usually avoided like poison and stupidity is capitalised as an essential virtue.

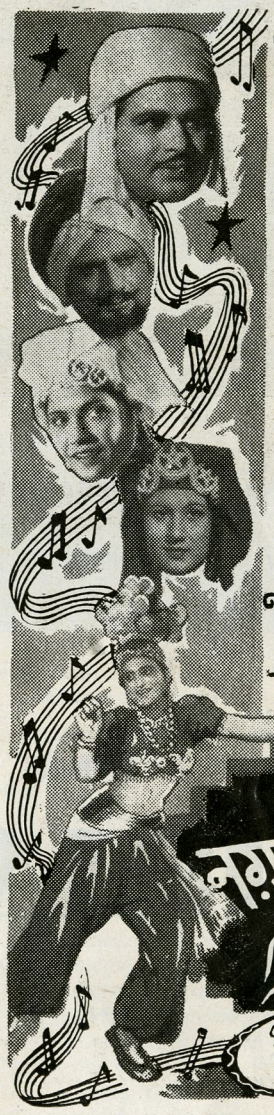
MISS SANTY KUMARI NAYAK (Orissa)

Kishore Sahu seems to be an ambitious person. I liked his "Raja" but does he deserve all the praise which he is getting these days?

All and little more. This boy is really a brainy chap with a few screws loose somewhere which help him to be misunderstood. Kishore is one of our very few well-educated boys who have

Jamuna must learn to cling well if she wishes to bring realism to the screen in "Taqrar", a picture of Art Films.

Here's Thrill NEW & GAY!



JAGRITI PICTURES Present

A MUSICAL TREAT in

SONG of DESERT

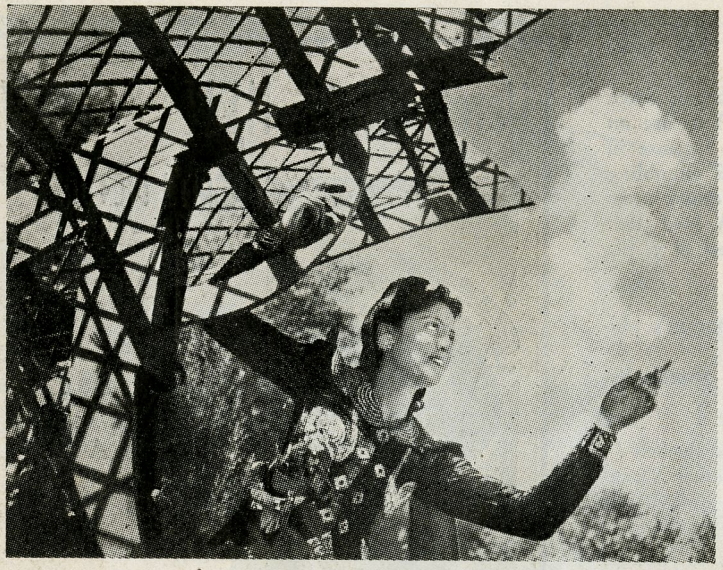
नग़म-ए-सहरा

نغمۂ صحرا

Directed by BHAGWAN

A Glorious Picture for Your Wonderful Time!

JAGRITI PICTURES,
MAIN ROAD, DADAR,
BOMBAY 14.



Producer

Dalsukh M. Pancholi

presents

KAISE KAHUN

Featuring:

RAGINI - G. JAGIRDAR

Supported by **NAJMAL HUSSAIN, BABY AKHTAR, DURGA MOTA** *& others.*

Music: **AMARNATH** *Direction:* **MOTI GIDWANI**

★

UNDER PRODUCTION

DHAMKI

Featuring:

RAGINI, AL NAZIR & SMRITI

Music: **AMARNATH & ANWAR**

Direction: **RAVINDRA DAVE**

Produced by **IMTIAZ ALI TAJ**

★

PANCHOLI ART PICTURES

MUSLIM TOWN - LAHORE.

taken their motion picture work seriously and rightly or wrongly are destined to shape the future of our industry. As old idols have stopped rolling and are gathering moss, people like Kishore Sahu get an opportunity to come out and prove their mettle before the world. If Kishore remains steady he will soon take the nation's salute.

V. V. SEETHA RAMA DAS (Vizagapatam)

What sort of a film, in your opinion, can be considered as progressive?

Anything that takes us a step ahead in thought, technique and entertainment.

MRS. T. K. PATTABHIRAM (Secunderabad)

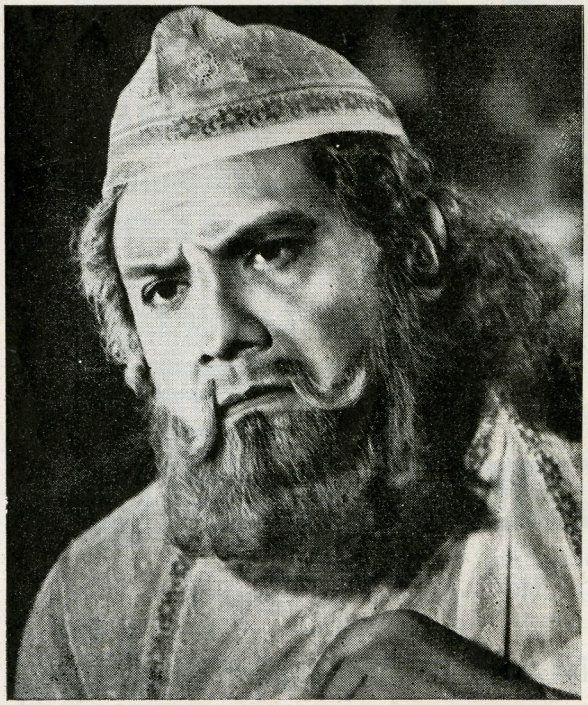
Has the rationing of provisions had any bad effect on our film stars ?

Film stars don't live on the "provisions" which keep body and soul together of the average human being. They live for money and die for glamour and between these two ends they keep growing fat and soon lose both.

A. RAGHAVA (Anantapur)

Is it too much to expect good films from Shantaram?

Judged by his own process of self-hypnosis, there is nothing in the world that can be called impossible for Shantaram. His latest is, acting the hero of "Dr. Kotnis" and doing it in the English language which, we are expected to believe, will set a new standard for all talkies in English. Shantaram and Jayashree are reported to have turned and twisted their tongues endlessly for six months to acquire the salestock of the nation of shop keepers.



Good in rustic roles, Mazhar Khan has a straight role to play in "Phool."

Nur Jehan is still playing virgin roles as that nose-ring denotes in "Zeenat", a story of Eastern Pictures.

B. RAMACHANDRAN (Anantapur)

What was your blessed job prior to editing "filmindia"?

Searching for luck which was hidden under a tiny fountain pen.

DEVI RAM JHA (Allahabad)

Why do producers, whom you criticise, stop advertising in your magazine ? I think they lose more by this!

They don't merely stop at stopping the advertisements. They carry counter-propaganda against me to save their own face. Very recently I wrote an honest review of "Panna Dai" and today I find more paper wasted by the Marathi periodicals on me than on the Wavell Plan. If producers had brains they wouldn't march out of "filmindia" which is the only magazine in the country worth buying.

D. N. JOSHI (Bombay)

Honestly do you think Zahur Raja can bring "Cleopatra" successfully to the screen ?

Zahur Raja can bring anything to the screen. The question is what happens to the screen. I understand that Zahur and Zabak are going to Egypt to dig up the pyramids and bring home Cleopatra.

K. GOPALAN NAIR (Matunga)

Do you get complimentary passes from the producers?

I get complimentary abuse for criticising their pictures.

In what way does your criticism help the Indian film industry ?

From what I see of the industry today after ten years of my scathing criticism, it has become worse.

SHOREY PICTURES' SUPER OFFERING

SHALIMAR

YOUNG ROMANCE-THRILLING SPECTACLE-MAGNIFICENT JUSTICE

Starring

- Manorama
- Chandramohan
- Begampara
- Majnu
- Alnasir
- Hari Shivdasani
- Zahur Shaw
  and
- Pramila

Screenplay & Dialogues
Dramatist- I.S. JOHAR

Songs:- AZIZ KASHMIRI

Music: AMAR NATH, ANUPAM GHATAK, LACHHI RAM

Produced & Directed by
ROOP SHOREY

CENTRAL

THE GREATEST LOVE STORY OF ALL TIME!

S.P.

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RAI SAHIB CHANDANMAL INDRAKUMAR

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AND M/s. RATILAL BROS., GANDHI NAGAR, BANGALORE CITY.

VIDYA PRAKASHA SHARMA (Machhian)

What will you do if I provoke you ?

If you are within my arm's length I shall knock out every tooth in your mouth. You know the teeth look better in the mouth than on the palm. So keep away.

MOHAMED ISHAQ (Bombay)

How is that such nonsensical stuff as "Shakuntala" is running for 90 weeks in Bombay?

90 weeks is a flea bite in a nation of 400 million fools. To exploit our national stupidity to the full it should really run 900 weeks.

BRUNO D'SOUZA (Ahmednagar)

Which in your opinion is more meritorious in the eyes of God? "To die for one's country" or "to die for one's faith"?

To live and work for both. In this country too many people die regularly due to one reason or another and I would like some to live.

H. N. GOVILA (Delhi)

I agree with you in your review of "Chandragupta" excepting the comments about the Hindi language. You have written that people in the North do not understand high-flown Hindi but may I inform you that even in the Punjab there is a big movement going on about the spread of Hindi and mostly all Hindus have begun reading Hindi. Why do you want to spoil the language by making it a cross-breed of Hindi and Urdu? Hindi is the real national language of India ?

You sound a communalist. India needs a language which the largest number can speak and understand. Only through a common language can the country become a nation. Hindustani meets this national demand eminently and Hindustani contains words from Hindi, Urdu, Persian, Arabic, Sanskrit and many other languages? Communal missionaries of the Hindi and the Urdu languages deserve to be condemned by all patriotic Indians.

MISS RAJ KWATRA (Lahore Cantt.)

What about Dewan Sharar's "Love In Marble" which Sohrab Modi bought ?

It is still in marble.

M. G. VEERUPAKSHAM (Dharwar)

Do you edit "filmindia" for yourself or for your readers ?

Absolutely for myself. If in doing so fellows like you are entertained—well and good. If not, I don't think any of you is worth a sleepless night.

BUDHRANI P. B. (Hyderabad, Sind)

If the Mukherjee team returns to Bombay Talkies, will Devika Rani accept it ?

Mukherjee has no need to return and there is hardly anything in the Bombay Talkies these days to return to and Devika Rani's acceptance is hardly necessary these days.

P. V. NAIR (New Delhi)

Don't you think that all our producers should adopt a common trade mark—a heap of notes and coins with an inscription below, "Art For Money's Sake"?

That would be a good trade mark for any art if they honestly follow it. Just at present it is "Artifice For Money's Sake."

WANTED

A NEW FACE

to play the role of the Heroine in

SINDOOR

A subject hitherto unattempted on the Indian screen to be produced & directed by

KISHORE SAHU

Only educated girls from good family having photogenic features, acting talent and good figure need apply before 31st July 1945, enclosing their latest photograph and giving material particulars to

SMART SERVICE, 50, Bombay Mutual Bldg., Hornby Road, Fort, Bombay.

A NEW MIGHTY SOCIO-MYTHOLOGICAL

Even after thousands of years, human problems appear just the same - **RUKMINI-SWAYAMWARA** - was a memorable event in our mythological history - she remembered the fate of Rukmini when she found herself in the same position in -

PHIR BHI APNA HAI

Starring: **NALINI** (JAYWANT)

JAGDISH SHETHI - VASANT THENGDI - PARESH BANNERJI
KARAN DIWAN - BABY SHAKUNTALA - SUNALINI DEVI
SAROJ BORKAR - SAIYAD AHMED AND OTHERS.

DIRECTED BY

Raja Nene

A VENUS PICTURE

—: *WORLD RIGHTS* :—

CHAROLIA BHADSAVLE

JYOTI STUDIOS, :: KENNEDY BRIDGE, :: BOMBAY 7.

KUMARI VINOD GUPTA (Dehra Dun)

My parents suffer from filmphobia. Would you kindly suggest some remedy?

Show them within a week "Bhagyalakshmi", "Sawan", "Kiran", "Nala Damayanti", "Sanjog", "Panna Dai", "Shahenshah Akbar", one for each day and if they are not cured with this vaccine, they will have to be put to a painless death with the help of potassium cyanide.

SURESH KUMAR GUPTA (Delhi)

When Indians go to see English pictures, they begin laughing when others have stopped laughing. Why ?

In our country humour always needs a late-fee postage. And that's one reason why we are still slaves.

H. C. GUPTA (New Delhi)

Is there anything that can equal the warmth of a woman's heart ?

The sparks from her tongue.

If love is fire, what is marriage ?

An inferno.

L. S. SRINIVASAN (Bombay)

The more I read your magazine, the more I feel convinced that you are the embodiment of the most nauseating prejudices, regarding things in general and I decide every time not to touch your rag even with a pair of tongs. But the moment I see "filmindia" out in the stalls, I rush up, purchase the damn thing and devour the contents. Please advise me how to stop reading "filmindia"?

Rush to the nearest opium shop.

S. C. SIVANANJAPPA (Bangalore)

If you were given the choice of shooting one man, whom would you shoot ? A stereotyped story writer, an ugly looking hero or heroine, a nauseating comedian or a money-mad producer ?

I would not accept such a niggardly choice. I require a wholesale privilege in this matter.

AEDUL RASHEED (Bangalore)

Please compare the heights of Ramola and Yashodhara Katju?

24 inches missing in both.

ROMESH CHANDRA (Mandi)

What has become of Protima's "Chor"?

It changed its doubtful sex and became "Chhamia."

S. Z. ALEDROOS (Chembur)

What is your definition of a 'coward' ?

A man still having one good eye with God's grace purposely uses the other to review pictures.

RIAZ AHMED (New Delhi)

Don't you think that Barua should be prosecuted as a war criminal for producing "Rani" in these days of film shortage ?

That way we have a big colony of criminals and prosecuting all will be wiping out the industry.

MISS HANSA SAMPAT (Bombay)

After winning the second prize in the "filmindia" of March, believe it or not, I have so far received nearly a dozen letters—vivid, inquisitive and even notorious—invariably seeking my "pen friendship." Is this generally the fate of every girl whose name happens to be printed in your paper?

Send me those letters. I shall pull up those blighters.

S. V. SATARDEKAR (Bombay)

Why do film stars resent having their private lives publicised?

Because they let you criticise their professional life. You can't have a double bargain with a single payment.

M. S. CHAINANI (Karachi)

What do you think of the present war and its terrible carnage forgetting the teachings of Jesus that we are all brothers?

Why do you bring poor Jesus into this? They crucified him so that they may forget him sooner. This war is a result of the white civilisation towards which many Indians are also racing as if they are not satisfied with millions dying of sheer starvation.

K. RAJENDRA SINGH (Agra)

All old people generally become furious at the mention of the word "Cinema". Why?

Because they have to pay for the admission tickets. During their days they could see "Ram Leelas" and "Tamashas" without paying anything.

What is the religion of our film stars?

To encroach upon the patience of millions.

T. RAMA RAO (New Delhi)

Is it a good procedure for every Tom, Dick and Harry to enter the field of production, seeing that they are getting licences these days?

Inspite of all the swords aimed at his stomach in "Veer-Kunal", Kishore will live to tell the story of production. That is our misfortune.

Nature nurtured their love and
The clouds swayed with sympathy!

Kalidasa's Grand Love Lyric Now Comes To You

AS A SCREEN EPIC

Kirti Pictures'

MEGHDOOT

STARS:

LEELA DESAI, SHAHU MODAK
AGHA JAN, KUSUM DESHPANDE, HARI SHIVDASANI
AND WASTI

Producer: P. B. ZAVERI

Directed by DEBAKI BOSE

Art Direction: CHARU ROY

Music: KAMAL DAS GUPTA

PARTICULARS: **SHREE FILMS,** 85, MAIN ROAD, DADAR, BOMBAY.

Tom, Dick and Harry are at least historical figures in the English language, while some of the people who are getting the licences these days can't even boast of their own parentage, leave aside the ancestry of Tom, Dick and Harry. Nothing will go more wrong in this industry where already everything is wrong.

K. SUBRAMANIAM (Matunga)

How many times do you think Kedar Sharma must have seen "Bathing Beauty"?

The last time I met him I saw his eyes swimming in water and his womanly voice had gone hoarse with emotion.

Did you criticise the delegation of experts because the powers that be did not happen to appoint you as one?

I don't have to be an "expert" to represent the Indian film industry and I don't need the "powers that be" to appoint me. Last time when I went overseas, I represented the entire film industry automatically, because I am better known overseas than any of the "powers that be." The delegation that was intended to be sent was mostly composed of inexperienced milk-sops who have failed to deliver the goods in their own country. People like these would have made poor ambassadors for our industry which is already poor in many ways. After my editorial last month, the delegation idea seems to have been officially given up and if some stragglers still persist in going in their personal capacity, they will realise the influence of "filmindia" overseas when they get cold shoulders and blank stares from the very people whom they intend to impress. Rightly or wrongly no such delegation can succeed unless "filmindia" supports it and "filmindia" can only support something sensible and useful to all the producers and the industry in general.

Do you believe only in caustic criticism?

It is a basis of compromise on which I am working at present. I actually believe in setting fire to the whole industry and beginning all over again. We have thirty-years old junk which needs a bonfire.

Do you like Motilal in his "youthful apology"?

The attempt is noble but the result is ridiculous. If wigs could bring the spring back, humanity would be saved from the winter of life.

K. P. JAMADAR (Kurla)

Which gives greater pleasure to the human mind: Work or success?

Work when the mind is in the travail of creation and success when labour is to be crowned.

What has happened to Chandramohan in "Humayun"?

He was given a sword and he did not know what to do with it. It is a long time since Indians have handled a sword.

Are you fond of slapstick humour?

Not of the Indian variety which slaps and sticks me at once and reminds me of the tragedy of our national intelligence.

What is Vanamala doing after her role in "P. P. A. Dera"?

She seems to have slipped from the mountain built by Shantaram right into her bed and become an invalid for months. She is a lucky one to live and tell the story of "P. P. A. Dera" once again.

MISS SHYAMA KUMARI (Delhi)

Which is more glorious: Bubbling youth or experienced old age?

Experience which bubbles like youth.

How many producers in our industry are art-conscious?

All. They treat art like a treasure and lock it up in their safes away from prying eyes. That is also one way of looking after it.

How did Prithviraj collect so much flesh on his body?

It seems to be a family heir-loom from the paternal side.

Are you in favour of loving once or loving many times?

To live, one has to be in love always. How many chances you get depends on the other party.

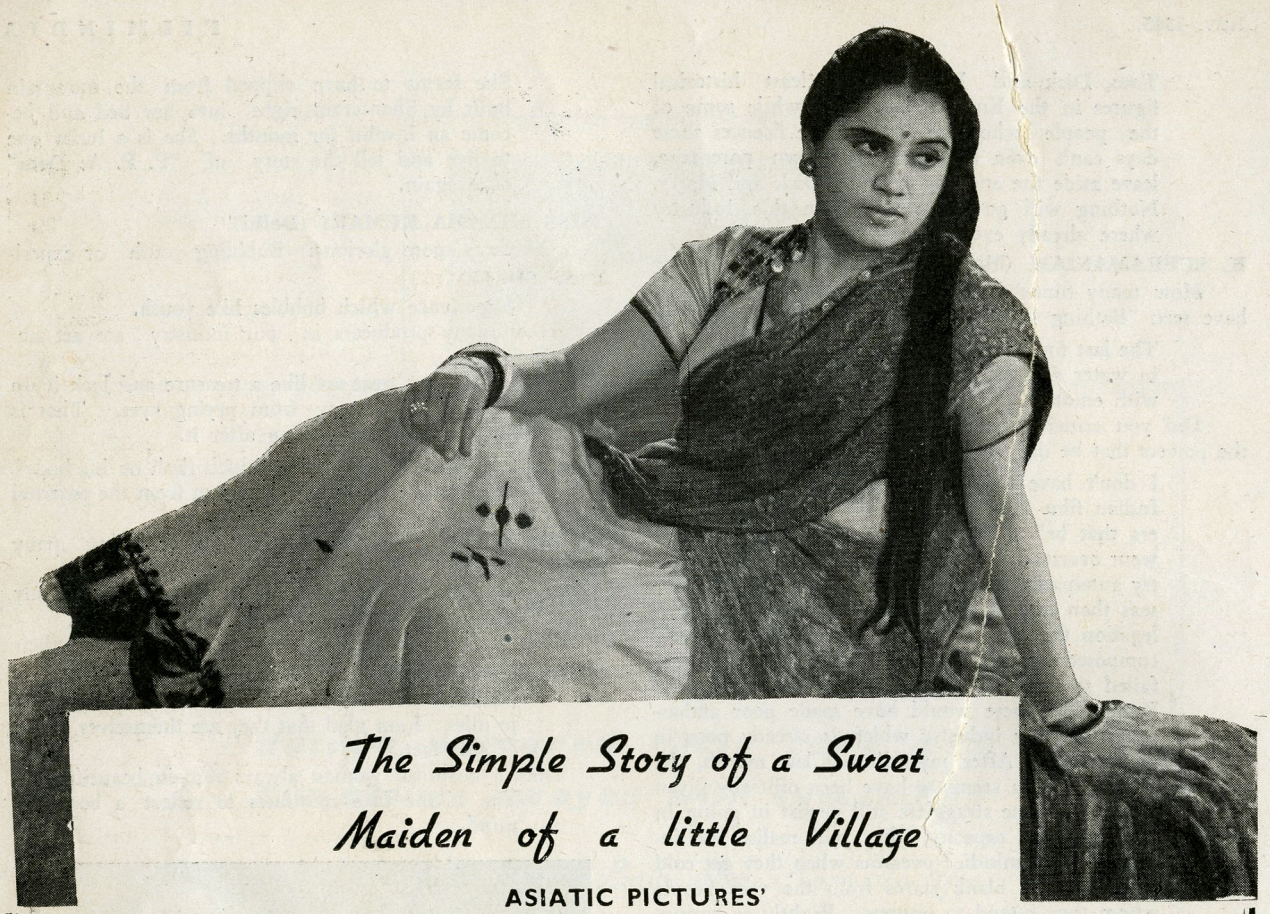
It is surprising to see that no 'Misses' have had their photographs yet published as recruits in "filmindia"?

Modern 'Misses' have faces which you can afford to miss. I am glad that they are themselves aware of this fact.

Does a beautiful woman always remain beautiful?

Yes. If the face continues to reflect a beautiful mind.

That's how she looks—a glamour girl of India with a hammer of an arm. Suvarnalata will be seen in "Justice", a Rohini Picture. Can't our cameramen give a better deal to our artistes?



The Simple Story of a Sweet Maiden of a little Village

ASIATIC PICTURES'

PANIHARI

(BARE LOG)

Directed by

GUNJAL

Starring:

SHANTA APTE & SURENDRA

(courtesy S. A. Concerns)

For the First Time Together

YAKUB, KANHAIYALAL, GULAB, URMILA, VIKRAM KAPUR, LILA MISRA Etc.

Music: **ALI HUSSEIN.**

Particulars: SUPREME FILM DISTRIBUTORS

85, MAIN ROAD, DADAR, **BOMBAY.**

G. P. JOSHI (Poona)

Who is the producer who can withstand your strong criticism ?

There are many like Mr. Chandulal Shah and W. Z. Ahmed who do not grudge me the exclusive privilege of a critic and realise that though I belong to their community, my meals are served on the other side of the fence. The cowards are already out of "filmindia."

Why do you write against Sohrab Modi and Mehtab? Are they not your friends ?

Of course they are. When did I write against them ? Had it not been for Sohrab's hearty help, I would not have been able to complete "Draupadi."

Is it true that Pandit Indra no longer looks upon you as his friend ?

That's wrong. Panditji needs all the friends in the world to pay his way. The question is whether Panditji is himself a friend to anyone.

Does Mukherjee hope to regain his Kismet of "Kismet" by securing the services of Mumtaz Shanti?

We wish him all luck. The mascot may take with her the luck of "Sawaal", "Lady Doctor" and "Pagli Duniya."

S. V. RAMAN (Tellicherry)

Who is more popular: you or your magazine?

Of course the magazine but I am more important because I have created that magazine.

Is Abbas a better journalist or a screen play writer ?

He is pretty good at both, better at none.

What are the principles followed by the 'progressives'?

Most of the 'progressives' in India are the have-nots. They get constipation because the more lucky ones have over-eaten. This is a rabid community of useless imbeciles who talk a lot of nonsense but do not know to work out a meal for themselves. They expect the apple to drop into their lap as a concession to their intellect.

MISS SHAMA SITLANI (Sukkur)

What do you propose to do when Para becomes the "intoxicating wine"?

I don't take sips from a neighbour's cup, but I hope she fills an old jug in some family cellar. Para has traditions to uphold.

Do you call Veena beautiful ?

No. Beautiful is a word which should not be used lightly.

How many people believe in platonic love ?

That depends on environments. If they are ugly, platonic love is a good escape.

Does the Hindu belief in the theory of re-birth help a person to live happily ?

This essentially Hindu belief is responsible for a lot of inactivity and misery in our country. Hindus "behave" well and cease to live during their present life-time to qualify for a good birth hereafter. In doing so they miss this chance and do not know what will be waiting for them in the next one, if they get it at all. It is because of this philosophy that Time has stopped in this country. The day the Hindus are cured of this disease, they will lead the world once again with their admittedly superior intellect.

How did Nalini Jaywant agree to work in a picture not directed by her husband Virendra Desai ?

An empty stomach can't afford to be fastidious about the menu. In Bengal, mothers sold their children and wives left their husbands in search of a meal. The pangs of hunger are greater than the labour of motherhood or the pleasure of mating. Not that Nalini is so badly off at present but with a baby in her lap, she has to store for winter.

That is Protima Das Gupta, who lends sex to "Chhamia", a social story directed by her.

10 CASH PRIZES FOR 10 QUESTIONS

The proprietors of "filmindia" will award every month 10 cash prizes to the readers whose questions are considered interesting or elicit interesting replies in the "Editor's Mail". The Editor's decision shall be absolutely final in awarding the prizes as follows:—1st Prize Rs. 25/-, 2nd Prize Rs. 20/-, 3rd Prize Rs. 15/-, 4th Prize Rs. 10/- and 6 Consolation Prizes of Rs. 5/- each. The names of the prize-winners will be announced every month in "filmindia", and the amounts will be remitted to them by Money Order. No correspondence will be entertained.

PRIZE-WINNERS FOR JULY

1st Prize Rs. 25/- to Miss Shama Sitlani (Sukkur); 2nd Prize Rs. 20/- to Miss Shyama Kumari (Delhi); 3rd Prize Rs. 15/- to K. P. Jamadar (Kurla); 4th Prize Rs. 10/- to H. C. Gupta (New Delhi); and 6 Consolation Prizes of Rs. 5/- each to L. S. Srinivasan (Bombay); S. C. Sivananjappa (Bangalore); Mrs. Sushila Devi (Bangalore City); Kumari Vinod Gupta (Dehra Dun); B. Ramachandran (Anantapur); P. V. Nair (New Delhi). Money Orders are being sent to all the prize winners.

PARTICULARS FROM:

AMAR PICTURES, 85, MAIN ROAD, DADAR, **BOMBAY—14.**

Daringly different !...

HUMAN. HILARIOUS & HIGH POWER DRAMA!

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ALL for a SON

★ TAKRAR ★

with JAMUNA ★ NAWAB ★ MOLINA
IFTEKAR ★ ARUNA ★

Written Directed by
HEMEN GUPTA
Music by
SACHIN DAS (MOTILAL)

For Particulars Write To:
ART FILMS.
32-A, DHARAMTOLLA STREET, CALCUTTA.

For Booking Apply To: MANSATA FILM DISTRIBUTORS, 32-A, Dharamtolla Street, CALCUTTA

"Humayun" Sadly Fails To Entertain!

Story And Direction Compromise All Chances!

Story And History Part Company!

When Indian producers adopt history to entertain the masses, it is most essential that they should strive to be scrupulously correct in its portrayal and interpretation as well as in its fundamental details. Indian producers, however, with their usual traditions of illiteracy and indifference, have been re-writing Indian history in their own manner and one feels like jumping out of one's skin when one sees the silly-faced Ishwarlal portraying the brave and chivalrous Chandragupta or the clumsy Sheikh Mukhtar doing the art-loving, poetic and yet martial Babar, or the dopey-looking Kumar playing the greatest Moghul statesman, Akbar. These producers and these artistes have distorted history and brought into contempt its great heroes. And all this for a few pennies to line their pockets.

Knowing Mehboob to be an honest, conscientious man, we had expected "Humayun" to be historically correct inspite of Mehboob's own lack of letters. But after seeing the picture, we are constrained to observe that Mehboob's literary advisers have landed the poor boy into an unholy mess by twisting dates and facts and giving to the screen a version in complete variance with historical facts.

In fact "Humayun" is not completely the story of Humayun. Half of it is about Babar and his battles, while the other half is about Humayun —his romance, flight and reconquest of India, till the point of being introduced to the ten-year old Akbar. The period of the story covered is roughly 27 years—from 1525 to 1552—and it is because of this long stretch that famous characters of history, like Babar and Humayun, could not be properly and completely portrayed. "Humayun" has become a spectacular topical film without any entertainment, without any human story and with wrong historical details, not to mention some alien popular incidents grafted to the story for box-office purposes.

In addition to all these, the story has been coloured by some present-day political hues by giving to the different characters several pointed dialogues on liberty, good rule, trusteeship of the Moghuls and last but not the least the too-familiar Hindu-Muslim amity and brotherhood.

Bibbo and Nemo capture some Muslim glory in "Pehli Nazar", a picture of Mazhar Art Productions.

HUMAYUN

Producers: **Mehboob Productions**
Language: **Urdu**
Story: **Prof. Waqif**
Dialogues: **Agha Jani Kashmiri**
Songs: **Shums, Arzu, Anjum, Madhur and Vikar.**
Music: **Ghulam Haider**
Audiography: **Kaushik**
Cinematography: **Faredoon Irani**
Cast: **Veena, Nargis, Ashok Kumar, Chandramohan, Shah Nawaz, etc.**
Released At: **Imperial, Bombay.**
Date Of Release: **25th May, '45.**

Direction
MEHBOOB

SLIGHTLY FICTITIOUS, EH?

"Babar was, with all his virtues, a Mussalman Emperor. When he had killed the Pagans (as he called the Hindus) he piled up a pyramid of their skulls, at least for the delectation of his orthodox followers. He considered the war against the Rajputs as "Jihad" or "holy war" and assumed the title of Ghazi, after his victory at Khanua. He spoke of the self-immolation of the Rajputs at Chanderi as "going to hell". When he remitted the "tamgha" after his penitence and vow to renounce wine, it was only Mussalmans who were exempted from it and not the Hindus". (Extracts from "Babur and the Hindus" by S. K. Bannerjee in the Journal of the U. P. Hist. Socy. IX, pt. II, 1936 and "Moghul Empire in India" by S. R. Sharma. pp. 64). "After the fall of Chanderi, Babar did not fail to rebuild and repair the mosques in Chanderi, Sarangpur, Rantambhor and Raisen which had been partly destroyed" ("Tarikhi Ferishta" translated by Col. Briggs pp. 1-69 Vol. II. "History of the Rise of the Mahomedan Power in India till A. D. 1612). Babar himself states that "on the conquest of Chanderi he converted the mansion of hostility into a mansion of faith" ("Wakiat-i-Baburi").

This is what history says about Babar, while Mehboob's writers tell us that he not only loved the Hindus but he also adopted a Rajput girl, Rajkumari, as his daughter and this girl often lived in the same palace with Babar and Humayun. This girl,

A Great Star in A Greater Picture!
Glamorous Veena
in
SAMRAT ASHOK
PRODUCED & DIRECTED BY K. B. LALL
BC
BOMBAY CINETONE LTD.
AT PRABHAT STUDIOS
CONTACT BOMBAY CINETONE LTD. MEHER VILLA, GRANT ROAD, BOMBAY.
STUDIO: PATHARE & PATHARE

moreover, looks upon Humayun as her brother and ties the sacred thread to his wrist on the ceremonial day. This is quite a sympathetic twist in the story, though a bit too familiar and tiresome, but it is not true to history. No such incident is reported or rumoured in the careers of both Babar and Humayun.

SAFE IN THEIR GRAVES

In "Tabakat-i-Akbari" written by Nizamuddin Ahmad, it is stated that "in the camp of Mirza Hindal, at Patar, Humayun fell in love with Maryami Makani Hamida Banu Begum (who soon became mother of Akbar) in the summer of 1541." That is 11 years after the death of Babar, which took place on Monday, December 26, 1530.

While this is history, Mehboob's writers introduce Hamida Banu during the life-time of Babar that is sixteen years before her time, and make her put in a complaint against Humayun for discourtesy. Strange are the methods of our film writers. They know that Babar, Humayun and Hamida are all dead and dead people tell no tales.

Babar invaded India because, "The great advantage of Hindustan besides its vast extent of territory, is the amount of gold, coined and uncoined, which may be found there" ("Babar". by Lane-Poole, pp. 9). Babar was not in love with India except for what the country contributed to his various ambitions. In his "Wakiat-i-Baburi" (Translated by Mrs. Beveridge pp. 333), Babur himself gives a description of the country and the people: "Hindustan is a country that has few pleasures to recommend it. The people are not handsome. They have no idea of the charms of friendly society, of frankly mixing together, or of familiar intercourse. They have no genius, no comprehension of mind, no politeness of manner, no kindness or fellow-feeling, no ingenuity or mechanical invention in planning or executing their handicraft works, no skill or knowledge in design or architecture, etc.". Later on Babur, with more experience of the people and the country is reported to have reconciled a bit with the conditions prevalent in the country, but he never learned to love Hindustan and its people.

And yet Mehboob's story-writers tell us that he loved all alike and held the scales of justice with dangerous precision and with a democratic zeal. To lend a democratic complexion to a Moghul invader like Babar is like giving Mehboob himself a school-girl complexion. This democratic touch is the popular box-office touch but it distorts history out of recognition. And our historical pictures must be primarily and essentially true to history—not only in important events but also in the character portrayals of the personalities of the times shown on the screen.

TRUSTEESHIP OF ISLAM?

The sentiment conveyed by Babar in his first conversation with Rajkumari is rather provocative. Incidentally Rajkumari is intended to be a symbolic representative of the country Babar was invading and Babar's paternal injunction to her to accept the Moghul patronage and bask happily under the Moghul rule has a touch of the trusteeship principle painfully elaborated by the British imperialism in the colonies.

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CINETONE'S
RICHEST
musical costume picture

DEV KANYA

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INDIA'S FIRST RANK STARS

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LEELA CHITNIS
ULHAS
VASTI
JILLOO
PAL
KASHINATH

DIRECTOR
DHIRUBHAI DESAI

MUSIC
SHYAM SUNDER

PRODUCED & CONTROLLED BY VISHNU CINETONE DADAR BOMBAY

ALSO UNDER COMPLETION

"BHAKTA PRAHLAD"

★ LILA CHITNIS
★ ULHAS ★ DIXIT
★ ANANT MARATHE
★ ROSHAN ETC.

The willing and sudden submission of the fiery Rajput maiden suggests that the Rajputs of old accepted the Moghul tutelage rather willingly. History, however, reports otherwise. Or, perhaps, is it a suggestion to solve the present Hindu-Muslim deadlock in our shameful politics? Whatever be the inlaid purpose of this sequence it is certainly not worthy of the present democratic trend of thought.

Throughout the picture several situations and their dialogues pander to the popular prevalent sentiments, either political or communal. This would have been considered quite a progressive work in a social subject but doesn't an historical subject lay down severe limitations with truth as its final frontiers? How can an historical subject barely 400 years old lend itself to such wide and off-the-mark interpretation in terms of present-day political and communal terms?

The story of Humayun should have been the story of a great Moghul Emperor—nothing less nothing more. It should not be a hotch-potch of Hindu-Muslim brotherhood, an advocacy of the trusteeship principle of ruling or a tale of Moghul condescension towards the Rajput warriors.

HUMAN ELEMENT MISSING

Most of the popular incidents in "Humayun" are fictitious and as such have no historical backing. In fact "Humayun" is full of some of the most popular incidents from the lives of other Moghul and Rajput rulers of the age. The writer of "Humayun" probably thought that a collection of such popular incidents would give the picture its much-needed popularity so necessary for box-office success. We, however, doubt the wisdom of this procedure.

In trying to paint the quasi-political careers of Babar and Humayun, the human drama has utterly slipped out of Mehboob's hand. In trying to portray the martial glory of the Moghuls, Mehboob lost the chance of showing the human and the artistic phases of Babar and Humayun. From the beginning to the end, the human story in "Humayun" remains uncertain and apologetic and that is perhaps why the picture becomes intensely boring and unentertaining throughout.

The screen story, erratic and irregular as it is, is not much to write home about. It begins with Babar's conquest of India accompanied by his son Humayun. Then come several battles, in which Babar triumphs over the Rajputs and succeeds in acquiring one Rajput maiden as his daughter and her betrothed as his sworn enemy.

This man, Randheer, a Rajput chieftain, provides the comic relief in the picture by looking silly, speaking silly and acting silly in an otherwise serious role. At regular intervals he appears sword in hand to kill Humayun but for some reason or other goes back till at a later date he satisfied himself with a token revenge. It is either a farcical role superbly played by Chandramohan or a serious one stupidly portrayed. It is rather difficult to say what exactly it is.

Hamida Banu is also with Babar and Humayun to help Humayun to fall in love with her. Humayun chases her all over the place and for some mysterious reason known to her only she keeps on refusing his proposals till at a later date, she also submits to his desire and accepts him.

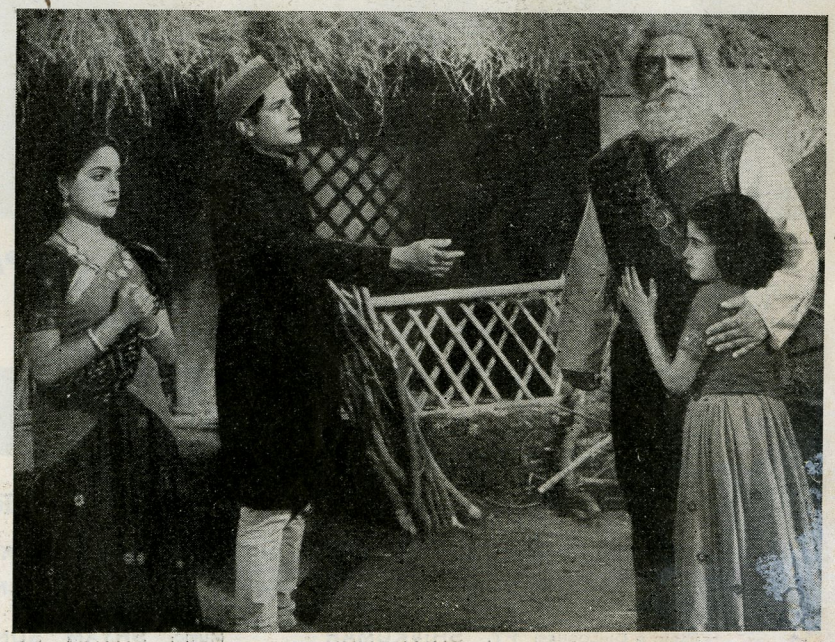
True to the historical legend, Humayun falls very ill and every one is worried including his Rajput sister acquired for present-day political purposes. Babar of course, prays to the Almighty and transfers his son's risk to himself. Babar dies and Humayun becomes the king.

History is again used in exploiting the treachery of Humayun's brother. Humayun is in hot waters very soon and goes into the battlefield. Hamida is sent away so that she can meet him once again under more dramatic circumstances, outside the pages of history. They do so in a dilapidated garden and ultimately decide to get married to end the chase. Very soon we see Humayun getting it all back —we mean, India and the throne and the temporarily lost Moghul glory. It ends with little Akbar being shown the flying crescent.

The story remains a boring experience because it is packed with too many small and big incidents with political complexion, sacrificing the human story completely. The romance between Humayun and Hamida turns into a chase-me-lad affair and we see Humayun running after the girl with his tongue hanging out. The affair between Rajkumari and Randheer turns out to be a humorous liaison inspite of the official engagement, which neither entertains nor convinces.

MEHBOOB'S TOIL AND TEARS!

"Humayun", as a motion picture, provides ample evidence of Mehboob's toil and tears. Mehboob seems to have spared no pains and money to make the picture as attractive as possible. Unfortunately, inspite of all



Basant Pictures' "Bachpan", promises to be an emotional picture with Baby Madhuri starring.

SHOBHANA SAMARTH & PREM ADIB

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URVASHI

LOVE TALE OF AN APSARA

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STORY, SCENARIO & DIALOGUES: PT. SHIVKUMAR MUSIC: SHYAM SUNDER SOUND: P. T. JANI
PHOTOGRAPHY: JAYANT JANI LYRICS: PT. RAGHUVIR & DEEPAK ART: SUDHANSHU CHOWDHARY

Direction:
BABUBHAI JANI

★

South India Agents:
DEVI FILM CORP. *BANGALORE CITY.*

his hard and honest labour, Mehboob has just failed to achieve his object. The defective story has taken the main wind out of Mehboob's sails. Mehboob, who is usually good in melo dramatic situations, was hardly given scope in this story.

The political complexion of the story robs the picture of its human appeal and with the exception of Humayun's illness, Mehboob could not get a single emotional situation to show his directorial skill. Almost every shot in the picture is carefully chosen, but almost every scene has failed owing to the lack of emotional direction. Mehboob fails to create sympathy for his two main characters—Babar and Humayun. Humayun's illness, therefore, fails to get any sympathy and no one seems to be bothered subsequently when Babar dies. Owing to weak direction the entire sequence fails to move emotionally. The two girls Rajkumari and Hamida seem to have been used as portable punctuation of sex at regular intervals. Though Mehboob has worked very hard to produce this picture, it must be said that the picture fails because of wrong story material and surprisingly poor direction.

The architecture in the picture is displayed pretty well. The court setting is particularly well-finished. The sets, however, call for one criticism and which is that they were too crowded with pillars within a small compass. Massive pillars need a little more distance between each other to give depth to the sets. In this picture the pillars mounted on one another creating a grotesque effect.

DEPRESSING PHOTOGRAPHY

The photography of Faredoon Irani is not up to his usual standard. He has used too much of shadow throughout thereby making the entire atmosphere grim and heavy. The method of patch lighting which Faredoon follows in lighting up human faces is not a happy one. It makes the human face unnecessarily angular, with deep shadows on one side and bright light patches on the other. It would be a better method to light up the whole face first with general lighting and then give it the natural moulding with the help of cut lights. Doing so would eliminate the shadows on the face which are used only in accentuating certain psychological effects. Both the girls in the picture suffer badly due to this crazy method of lighting. In fact, the entire picture is rather a shadowy story which doesn't brighten. Faredoon's photography makes the picture a depressing show.

The sound of the picture is well recorded throughout and it is admirable to find a single singing voice in two different pitches playing-back for different artistes, without being readily found out. The costumes and set decorations are scrupulously correct. The dialogues are beautifully written, using jaw breaking words only on unavoidable ceremonial occasions. The songs are written by many writers but with the exception of the one written by Arzu Lucknavi, almost all of them are just common compositions. Arzu's one line commands attention: "जब शमा बनाये बन न सकी परवाना बना कर छोड दीया."

The music of the picture is just too rotten for words. Ghulam Haider, the music director, has failed miserably. The tunes are neither popular nor classically emotional.

A LA CHANDRAMOHAN!

Coming to the players, Shah Nawaz stands out in the role of Babar. His well-modulated voice saves many a situation, though his figure and his clumsy beard fail to create in the mind an ideal of the role he portrays. This we must attribute to the acute shortage of artistes in industry.

As Humayun, Ashok Kumar fits in with the historical description of the man. But the big sword in his hand should have been the size of a footrule for the graceful fingers of our popular hero. He does his best though it is not much.

Veena in the role of Rajkumari looks rather fat on the face and heavy in weight. Her work is hardly convincing. Nargis in the role of Hamida has nothing much to do except going about with a long face. She carries about her already long face without creating any particular impression. This girl has begun to look back, it seems, and just when she was coming up.

The most stupid performance in the picture is given by Chandramohan in the role of Randheer, the Rajput crack. Chandramohan looks dopey and his jerky movements and faltering diction turn his portrayal into a ridiculous performance. It is a great pity that this one-time great artiste is sliding down so fast.

Well, the only good thing about "Humayun" is that Mehboob has worked hard and it is sad to think that all his efforts have not been rewarded with a great picture. The picture becomes a dangerous proposition to those exhibitors who book their programmes by offering minimum guarantees to the distributors.

Amir Karnataki has two on her hands in "Kul-ki-Laj", a social story of Sunrise Pictures.

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Woes & Echoes

(This is the readers' forum—as and when space permits. From the producer to the lay film-goer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5/-. Letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)

UNDOUBTEDLY!

"What is this muddle about the 'ex-gratia' licences? We hear that Sadhona Bose and Uday Shanker have already been granted a licence to produce films on the Indian Dances. Again it is said that Ram Gopal, Menaka and Poet Harindranath Chattopadhyaya are to get one in the immediate future. Having a taste of their individual talents displayed on the stage in the recent times, we know today what trash they will bring on the silver screen. Not one of them holds a promise, then why are the Government wasting or are helping to waste, such precious raw films. Except for the one, who is a mere artiste, all the others are foreigners to the Industry. Can you not advise the Government to grant these 'ex-gratia' licences to right persons who are connected with the Industry and are capable of producing really good pictures? Mark my words, all the above trio are going to murder the Indian classical "dances", if at all they are still surviving."

BOMBAY. **M. P. Shanbhag.**

Recruit Ram Rasila, c/o Asudamal and Sons, Bunder Road, Karachi, says that "Self praise is no praise". He is 5'-9", handsome and charming and a good singer in addition. He knows Hindi, Urdu, Gujrati and Punjabi.

BLIND BOYS

"I wonder why some of the South Indian film magazines instead of indulging in mutual abuse and abuse of 'filmindia', not copy the example of the 'filmindia' in writing impartial, though sharp, and constructive reviews of the South Indian films which they so badly need! Why don't the South Indian film magazines attract so much attention as even an old copy of the 'filmindia'? It is high time the South Indian film journalists opened their eyes."

ANANTAPUR. **K. Krishna Iyer.**

Recruit A. P. Pal, c/o D. P. Labhdhani Ordnance Inspection Depot, Red Fort, Delhi, is strongly recommended as the right man for the screen. He is already a director of a dramatic club. Pal is a type worth securing.

SAVING

"I save a lot of dough by reading 'filmindia'. You may ask how? I don't feel like seeing the pictures you have reviewed. Reading your reviews is like seeing the pictures."

NEW DELHI. **P. V. Nair.**

A DREAM!

"It is a pity, that inspite of the slashing criticism of 'filmindia' and the enlightened opinion in the country, producers and directors are trying to thrust down the people's throats some bitter stuff. Almost all producers are resorting to cheap and crude methods with the result that we are getting pictures which in no way appeal to the classes. Even the much boosted Shantaram has given pictures, which we ought to be ashamed of. Cannot the producers and the directors resort to creative thinking? Will not they stop this rot and give us something fresh, something elevating, which we can see, enjoy, and dream about?"

B. Yeshwantha Rao.

VIZAGAPATAM.

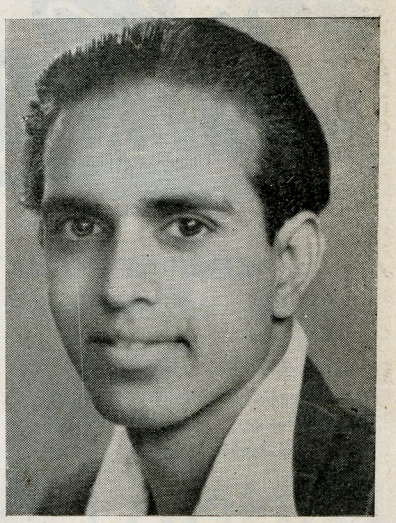
KEEP HOPING

"Why should a fellow like Ishwarlal whose face hardly radiates any intelligence be continuously thrust upon innocent picture-goers again and again and allowed to slander the good roles which he is usually called upon to play? When will producers like Jayant Desai realise that their pet boy is one of the most revolting personalities on the screen and stop giving him the hero's role?"

AJMER. **Shailendra Shankar.**

HOPELESS, EH?

"It seems there has never been anything in Indian films to beat down Prakash pictures in fanaticism and downright stupidity. From a number of pictures coming from that studio I have definitely come to the conclusion that Producer Vijoo Bhatt has a set formula of his own about pictures and does not care two hoots for quality so long as they can bring him pots of gold. Some of my friends say that I have a marked bias against Producer Vijoo Bhatt and his pictures. May it be a bias, but it is not for



Recruit M. K. Ramnath of 3C, Payappa Gardens, Bangalore Cantt., is a good orator at 19. Has amateur stage experience, says he can speak Hindi in addition to Tamil, Kannada and Malayalam.

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Story : **Miss. RUPMATI, B.A.**

Dialogues : **Mr. SULTAN SIDDIQI**

Songs : **Mr. SHEWEN RIZVI and BALAN**

Music : **Mr. SAJJAD HUSSAIN**

DIRECTION: **MR. RAMNIK DESAI.**

PRODUCED BY : **RATANBAI BEGG.**

DASI or MA

Starring :

DURGA KHOTE, ROSE, SHAHU MODAK, M. ESMAIL, MAJID, SHANTA RIN, ZILLO, CHACHA PREMI, CHANDABAI. QUMAR, SHARIF, Etc.

Story : **Miss. RUPMATI, B.A.**

Dialogues : **WAHID QURESHI**

DIRECTION: **RAMNIK DESAI.**

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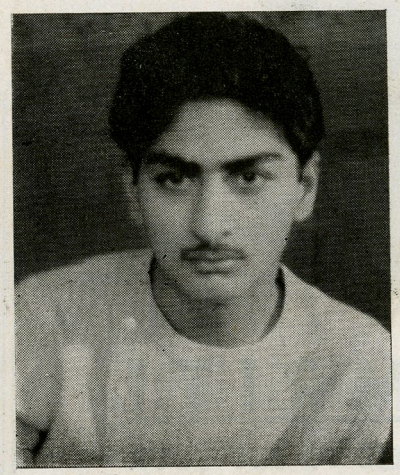
nothing that I have allowed this bias to grow. When one is confronted with one disappointment after another with regard to the productions of a particular pro-



Recruit Notam Das, c/o K. G. Thakurdas, The Mall, Cawnpore, is 5 feet 10″ at 18. His one aim is to be an actor. You can see the aim in his earnest look.

ducer, what is there left for him but to get disgusted? But even that disgust has in it some element of hope that he might after all be wrong and that even at this late hour he might come across something that would force him to revise his attitude. But "Kavita", Prakash's latest racket in film-making, unfortunately for him, has dashed that little hope also to the ground."

Prithi Paul Singh Chawla.

LAHORE.

IMPOSSIBLE

"Mr. Patel, you are going. You don't realise what will be the loss to the film-industry and ourselves. Please don't quit "filmindia". After you, who is there to teach our artistes? It's only you who have made our artistes world famous. I think the longer you edit "filmindia" the more progressive will be the Indian film industry and a time will come when even foreigners will leave for India to learn something from us.

NEW DELHI. **Suresh Kumar Gupta.**

NAMING THE BABY

"Film 'Andhera' has been very appropriately named. Really there is not even a single faint ray of entertainment. Cannot such pictures be banned by the censors themselves? Or is there not any other way of avoiding such pictures? Even the impartial reviews of 'filmindia' are not always helpful in this direction—except to the residents of Bombay for many of them appear long after the pictures are released."

BANGALORE. **M. Abdul Rasheed.**

DOGS MUST BARK

"The Editor of an obscure little monthly contemporary of yours, Bombay, (presumably not taking out more than one hundred copies a month) writes in his issue for May, 1945: ". . . . . Anyway I wish Baburao Patel all the luck and extend my sympathies in case of any rupture." Perhaps this may be a retort for your keeping silent, when recently this poor little fellow was forced to a sudden retreat from the blackmailing campaign, he was carrying on with a newly floated Production Unit (now defunct). Mr. Patel, please reciprocate and let this poor man's soul rest in peace."

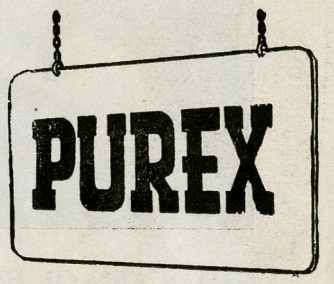
BOMBAY. **K. V. V. Nathan.**

POOR GODS

"If ever there were gods living today really they would have shot dead all these Tamil producers! Yes, these gods of ours are made to dance, wrestle, sing and what not! How divinely they have presented the goddess in "Song of Bernadette". Can't our producers see that picture and learn something?"

S. C. Sivananjappa.

BANGALORE CITY.



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MUMTAZ & OTHERS.

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Music: PANDIT AMARNATH (of 'DASSI' fame)

Producer: J. N. MAHESHWARI

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A LA MUMTAZ!

"Indian film industry is fortunate enough inasmuch as the Indian films are not released in the international market. Had it been so the outside world would have formed a very low opinion of us and our civilization and culture, of which we are so proud. There are many films of this type which are a blot on our culture. "Lady Doctor" produced by Director Wali is one of them. The picture shows a total bankruptcy of imagination and originality on the part of its writer-cum-producer. He has played with the sentiments of Indians as a people. It can be challenged that no living virgin, however low she may be, in caste or origin, would "acknowledge" herself before society as the mother of a child, whose father is in obscurity. Wali has presented nothing novel in it, but has exposed something indecent and base. He has preached immorality rather than morality. Such persons should better cease to function as film producers because it is thus they do more harm than good to our civilization, and are a curse to our society."

SIMLA. **P. N. Khanna.**

OLD DARLINGS

"I sometimes really feel very sorry for you, for, inspite of your constantly raising a hue and cry against the rotten appearances and still more rotten acting of Saigals and Motilals, Sabitadevis and Mumtaz Shantis, they only turn a deaf ear to all your biting and caustic criticism. It seems as if love's labour is being lost. And even if these once-upon-a-time 'twinkling stars' of our filmdom have to continue in this line they should accordingly play from son to father and from father to grand-father with their advancing years. Saigal as a matter of fact, cuts a very poor figure as a hero with his pudding-like face, false hair and daily deteriorating voice."

SIALKOT CITY. **S. M. Bammi.**

MONEY TALKS

"In Chandramohan, we have got a rare artiste who combines polished diction with masterly emotions. But he is an artiste most suitable for dynamic roles, roles in which he can dominate the entire film. And, really it looks like suicide when he allows himself to play secondary roles, which we often find these days in his pictures. Can't this superb artiste reserve himself to sign contracts for strong character roles only? Isn't there any way to impress this man to stop the sheer wastage of his talent resulting in his going down in the eyes of his admirers instead of waiting for rare occasions and remaining the idol of film-goers for a long time to come?"

PATNA. **Girindra Mohan Sahai.**

NOT YET!

"Why are Indian producers bent upon giving us poor pictures? I saw 'Shirin Farhad', a costume picture of Pancholi Art Pictures. It's a poor picture, ill-directed, ill-cast and with rotten music. They have simply wasted about a year over it and have produced a competitor to 'C. C. R. N.' I believe Mr. Pancholi is drifting to the downward path. Do you agree?"

NEW DELHI. **S. Chandra Jain.**

NEITHER — NOR?

"Recent Ranjit pictures like "Babar", "Vish Kanya" and "Caravan" have all been failures, though they were essentially planned for entertainment, ignoring the purpose of a motion picture. Instead of these box-office flops why don't our producers give equally good box-office flops, but intellectual pictures like "Raja"? Then at least they will earn the respect of the intellectuals. Just at present they deserve to get neither the respect of the intellectuals nor the money of the fools."

V. K. Fazlur Rahman.

BANGALORE.

WAKING THE DEAD

"The hands of our producers are not still clean from the blood of Sarat Babu's characters and yet their greedy eyes have already selected Munshi's creations. It was only the other day that "Munj" was severely injured, if not murdered by Sohrab Modi and it seems to me that the great character of "Moonjal" now shudders at the sight of Jagdish Sethi. God save the dead!"

Chandra Shekhar Nagar.

ALLAHABAD.

LAW OR LOVE

"It is our great misfortune that producers have never cared to give better stories and have devoted their attention to the exploitation of the ignorance of the masses. Why are we again given the same stupid love stories of "Shirin-Farhad" and "Laila-Majnu" after fifteen years of talkie enterprise? India, groping for light, fighting for freedom, struggling for independence, is sick of the silly flirtations, of 'heroes' hunting after 'heroines' like the canine tribe in its breeding season and making all sorts of overtures of 'love' that will disgust a decent man or woman."

ANDHERI. **V. M. Vasu.**

ENOUGH

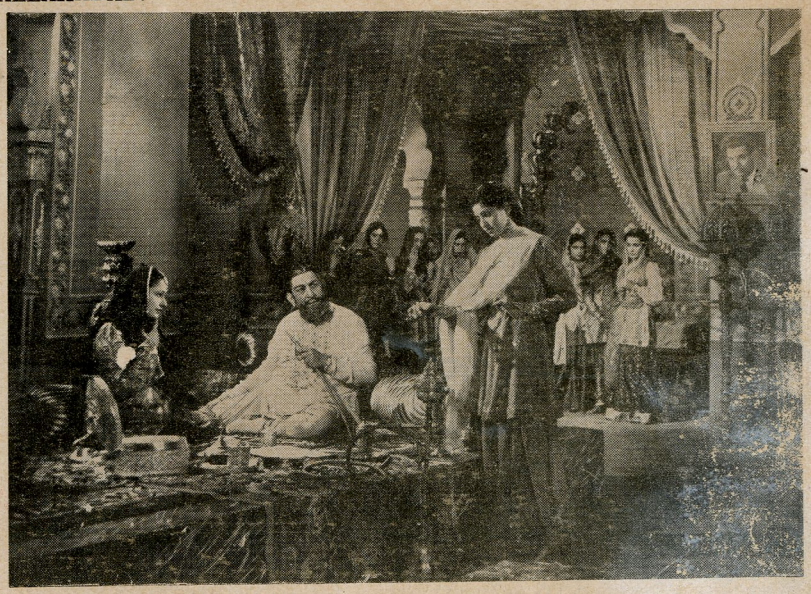
"Ram Daryani's "Pannadai" is the worst and hopeless picture in every respect that has appeared in the film world, with the combination of eminent artistes. As far as my knowledge goes there is nothing in the picture except celluloid."

BANGALORE CITY. **Narayan.**

PAINTED CHARM

"In your review of "Uspar" in the May issue you have criticised and condemned Suvarnalata as oldish and unfit. In this I wish to differ from you—in the sense that she is talented and better-looking than most other front-rank stars. I would advise you to see her in "Bari Baat". Instead of trying to oust her from filmdom itself you could encourage her not to feature so prolifically by changing places, but be a "rare star" and keep up her film charms. The 'Oldishness' is due to wrong make-up."

MYSORE . **B. T. Nagaraj.**



Bibbo, Nemo and Munnawar Sultana are snapped on the sets of "Pehli Nazar", a picture of Mazhar Khan.

STINED TO MAKE SCREEN HISTORY WORTHY OF
HE TREMENDOUS BACKGROUND THAT INSPIRED IT

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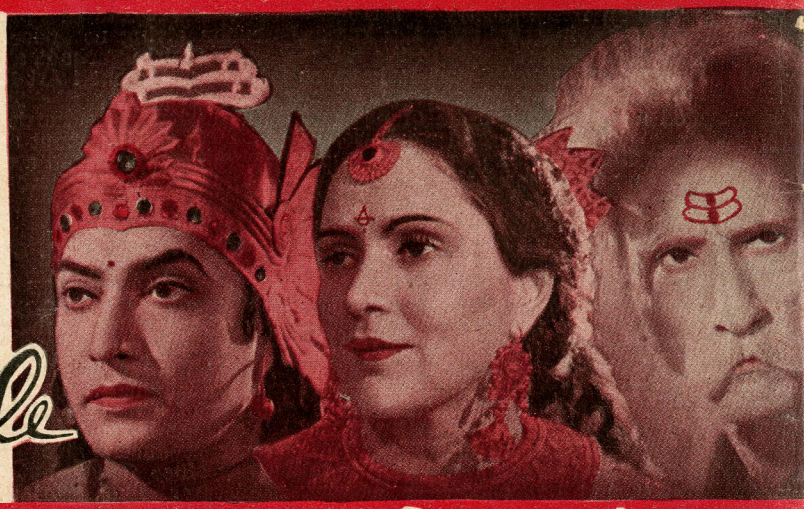
A RAMNIK PRODUCTION

PRODUCED & DIRECTED BY

KISHORE SAHU



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Thrills

VEER KUNAL

"Yateem" Makes Good Impression!

Yakub And Lalita Pawar Shine!

Chandraprabha And Uday Kumar Drag The Picture!

It is a pity—and a great one—that "Yateem" has failed to click at the box-offices. It is a picture that deserved better reception from the public but because a majority of our film-goers constitute a crowd of congenital idiots and damn fools who constantly require some stupid pictures written by time-serving elders of their own species, sensible pictures like "Yateem" must fail to draw at the box-offices. It is, however, well worth producing such pictures to be sacrificed at the altar of the idiotic taste of the public, in the hope that some day these very people may come to like good pictures as the result of a natural evolution in their taste for better entertainment.

We commend Zia Sarhadi's general design of the picture but condemn the weak concession which he has made to the cheap public taste by sprinkling over a good story, some indiscriminate dances and cheap slapstick. Had he shown a little more courage by deleting this cheap stuff, "Yateem" would not have failed more than it has done now, but it would have secured a salute from intellectuals and honest critics. It is a pity that Zia lost this opportunity.

YATEEM

Producers: **Central Studios**
Language: **Hindustani**
Screenplay, Songs and Dialogues: **Zia Sarhadi**
Music: **Khurshid Anwar and K. Dutt.**
Cinematography: **Keki Mistry**
Audiography: **Y. S. Kothare**
Cast: **Yakub, Chandraprabha, David, Lalita Pawar, etc.**
Date Of Release: **1st June, 1945.**
Released At: **Minerva Talkies, Bombay.**
Director:
ZIA SARHADI

Another thing which Zia Sarhadi must learn, and quickly, if he is to support his screen career, is the fundamental fact that in a country like India where all pictures are mainly seen by poverty-ridden masses, stories of slum life do not provide any entertainment or novelty because they merely help to emphasise the realism of life of the average spectator by presenting to him a parallel of what he is going through every hour of his existence. People come to the theatres for an entertainment that will help them to escape from their sordid conditions of life and to such people must be presented a magic world of illusion and not a mirror showing a reflection of their own conditions. This is why even good pictures showing slum life have consistently failed in this country where poverty is the national anthem of human existence.

A photo from "Bairam Khan", of Standard Pictures. Note the little pigeon of a horse which the Rajput rode in those times. No wonder, Akbar conquered India.

Mumtaz Shanti doesn't seem to be in good humour in "Chand Chakori", a social story of Ranjit.

STORY OF THE SLUMS

The story opens with a wayward man, who has lost his all in womanising, shooting himself dead with a revolver and making his wife an unprotected widow with a tiny child in her arms. While committing suicide, this man, funnily enough, also blows his cap off.

The widow is now chased out of the house by her husband's creditors and she finds herself on the streets. With the blessings of the usual motor accident, the mother is separated from the child and thrown into a hospital

bed, while the child chooses to lie under a lamp-post in the street.

The child is picked up by a denizen of the slum area and brought up by him. Years pass. Chabila, the child, has grown into a man, while the mother has become an old woman. Both live in the same locality and love each other without knowing their exact relationship.

Chabila has grown under the lamp-post and becomes the leader of the locality due to his natural physical strength and inherent good fibre. For a time, we are shown, the usual scenes of slum life of want and indebtedness to the usual money-lender. Now Bindiya enters the story as a young girl of sixteen. Seeing the girl who plays the role, it will be safer to count those sixteen twice. This girl gate-crashes into the life of Chabila to seek protection from the match-making machinations of her step-sister Bharati.

While this slum drama is being exposed, elsewhere in the gilded locality, Jyotin, an educated boy, has cut away from his elder brother, who is in the Air Force and who wants his younger brother to join the Air Force. We are told that Jyotin is an artist, though he doesn't look one in the picture with his silly, stupid face and his impossible acting, but we willingly conspire to accept the deception to permit Zia Sarhadi to proceed with the story. This Jyotin passes through the usual pangs inflicted by the tiresome rent-collecting bhayya till he is ultimately thrown into the streets.

Without coincidences, our film stories can't travel. So this one gets its feet in Jyotin gate-crashing into the very room where Bindiya is sleeping. Bindiya and Jyotin fall in love with each other at first sight. Seeing these two artistes as they actually look on the screen, never did two persons so richly deserve to belong to each other as did Chandraprabha and Uday Kumar, because by doing so, they seem to have saved their more worthy opposites in the outside world from being unnecessarily entangled in the whole affair. We blessed the screen union of these two ugly ducklings as they seemed to be born for each other.

Very soon the story assumes the shape of the eternal triangle in which Bindiya is loved both by Chabila and Jyotin but she loves only Jyotin and does not wish to be unkind to her protector Chabila. Now the usual emotional situations are doled out including a murder of the money-lender to emphasise the noble nature of Chabila. The emotions soon climb up to a climax in which Chabila joins the war and so does Jyotin. Bindiya is left alone. The old woman, the mother of Chabila, who by now knows the identity of her son, is also left behind, heart-broken.

From here onwards begin the reels conceded to the Government of India for their stupid and senseless propaganda in which no one believes, including the Government themselves. We now hear the familiar echoes of the blessings of the Air Force and of the blood bank, which seems to be constantly dry from picture to picture and at the end of all this tiresome talk, the slum area is bombed, Chabila returns blinded while Jyotin is lying in the hospital, waiting only for Chabila's blood to restore him back to life. Chabila gives his blood and in doing so saves both—Jyotin and the Government of India.

By now Chabila has made his sacri-

COMING SHORTLY AT **NOVELTY**

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fice and has handed over that ugly duckling as a Christmas present to Jyotin, the big Donald, and we see Chabila being united with his own mother.

Thus ends a story which has several well-worked-out emotional moments at regular intervals but is unfortunately punctuated by silly slap-stick sequences which compromise the basic gravity of the theme.

GOOD PHOTOGRAPHY

The production values of the picture are partly good. The photography of Keki Mistry is consistently good inspite of bad processing. The recording of Y. S. Kothare is surprisingly good in parts. The music is common and fails to appeal. The screen play is well-written with a few dialogues well-pointed. The lyrics present poor composition. The dance sequences composed by Professor More (Wonder where these people become professors!) are consistently tiresome, lacking imagination and novelty. The Holi dance is a bastard combination of the Hula and the Kathak in which a silly-looking girl rolls her hips and shakes her breasts in a manner that suggests that she is getting an attack of malarial fever. If this is our art of dance, let's have none of it in future. We would also like to know from where all these girls suddenly turned up for the dance when they were not seen in the picture throughout.

Kishore Sahu goes conveniently blind to get a bit of petting from Durga Khote in "Veer Kunal", a costume picture directed by Kishore.

The direction of Zia Sarhady can be called quite good considering the limitations under which our directors have to work. Zia shows more sense in his work than many of our leading directors.

VETERANS SCORE

Coming to the players, all the honours for histrionics are appropriated by Yakub and Lalita Pawar, two seasoned veterans, who do their roles very well. Both the portrayals were heavily sprinkled with some artificial melodrama and both the artistes acquit themselves creditably.

David, in the role of Rasiya, has little to do and even that little he seems to give half-heartedly. While David executes his physical movements correctly, he fails to express with the help of his eyes his lurking hero-worship for Chabila which is an important psychological aspect of his role. The pathetic moments of David, therefore, fail to impress.

ROMANCE-KILLERS

Let us now review the work of the two youngsters, who were supposed to add sex and romance to the story but ended by becoming incurable headaches.

The gnomish Chandraprabha looked less ugly than ever before under the sympathetic lighting of Keki Mistry. But Keki Mistry hasn't the trick of

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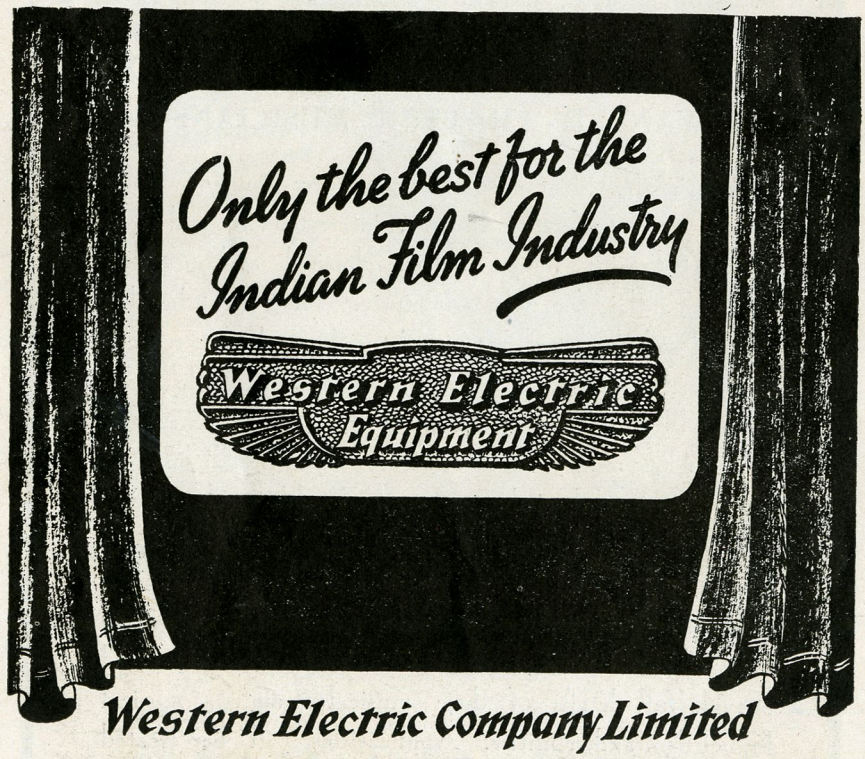
That is a shot between Leela Desai and Shahu Modak in "Meghdoot". Tell us who is who?

Providence to change the basic sculpture of Chandraprabha's screen face. Keki Mistry could not brush off the hideous smile of this girl which exposes her innermost molars giving a chill to the most weak-kneed romancist in the audience. This girl has eyes which give an appearance of not possessing any lids. The eyes remain constantly open and give an expression of atropine-dilation. The net result is that they fail to express any finer emotions of the mind or the heart. This girl fails to act continuously even in the most pathetic situations when her lover wants to leave her, when her lover ultimately leaves her and goes away or when she meets the old woman after the bombing of the locality. Even in the hospital where her lover is hovering between life and death, her immovable face proclaims an unnecessary waste of glycerine which is used for film tears. Chandraprabha should know that even glycerine tears have to be accompanied with suitable expression at least some face twitching to give some illusion of reality. The Hindustani diction of this girl is amazing but Hindustani and her supposedly graceful movements accompanying her music seem disgraceful at best. It is a pity that this girl is frittering away her opportunity in this picture instead of using it to better herself with every new picture.

It is difficult to describe the physical appearance of Uday Kumar in the role of Jyotin. He has a face that constantly dares description. His work in the picture is on the same level as that of Chandraprabha. Their joint romantic scenes make you hate the sex you are born with. This fellow has, in addition, a peculiar way of rolling out his dialogues whereby the words pile up over one another in a hurried irregular order. Long after he has spoken, one keeps wondering what it was all about. As Uday Kumar and Chandraprabha were expected to provide romance to the story, this is precisely what they fail to do in the picture. Had it not been for these two, "Yateem" would have had a fifty per cent. better chance of succeeding at the box-offices.

And yet, inspite of all defects, we did not think that it was a waste of time to have seen "Yateem". We hope many more people think the same way.

NOTE
We see all pictures—however bad some of them may be. We review all pictures except those that cannot be reviewed because they are too rotten and beyond description.



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"Nala Damayanti" Proves Terribly Nerve-Taxing!

An All-round Poor Production!

By itself "Nala Damyanti" is a good motion picture subject with a number of melodramatic incidents which though mythical are essentially entertaining to those who are not very keen on modern progressive stories.

The story, as it is presented on the screen, however, becomes a terribly nerve-racking experience because it is handled with utter lack of imagination by the director. There is hardly a foot in it that doesn't bore one stiff and one feels like running away long before the interval.

It is an old yarn which has come down to us through our scriptures and old hags. There was a good king called Nalaraj. He fell in love with Damayanti, the princess of Vidarbh. After some synthetic obstacles, they got married and had two children. Then Pushkar, the 'brother' of Nalaraj got jealous and set up his machinations which led to a gamble of dice ending in Nalaraj losing the kingdom to Pushkar. Nala and Damayanti now go to the jungles, where all Hindu kings have always gone for one reason or other. They go through the usual vicissitudes providing them with an acid test to prove their mettle. Ultimately they all meet under renewed sunshine and broad smiles.

The story travels in the traditional rut with a few minor changes. Pushkar was not the step-brother of Nala, nor has any step-mother of Nala been mentioned.

The writer's attempt to give the Pakistani touch to the sequence between Nala and Pushkar when the latter demands a share of the kingdom remains crude and unconvincing. Such political flavourings, which producers are nowadays giving to their screen stories, spoil the taste of the entertainment.

POOR AND ROTTEN

The story has failed because it has not been properly adapted for the screen. The direction of Kumarsen Samarth is a complete misdirection of energy. The fellow doesn't seem to display any sense of the drama or the dramatic. Sound and photography are good in parts—in very small bits however.

The dialogues are written in jaw-breaking Hindi words which most of the Indians will completely miss, besides being very clumsily written. Laxman, the lyric writer, seems to be an utterly new man to the game. His work is rotten and does not show a grain of intelligence anywhere. Ramchandra Pal's musical score, had it not been given at all, would have contributed less to the general boredom of the picture. All the songs without a simple exception, sound taxing and unworthy of the situations, while the background music helps only to create some ridicule. A few sets were quite good and so were the costumes.

From the players there was little to choose, in size and growth, between Prithviraj and Shobhana. Playing princely roles both seem to have specially developed some out-sized royal buttocks which they carry about with the least grace to the utter disgust of the onlookers. Both give poor performances as Nala and Damayanti. As Narad, David fails to convince. He looks artificial all the time and his tone lacks the sly, knavish ring which is considered to be a distinctive feature of the particular role. Trilok acquits himself pretty well in the role of Pushkar and in comparison with his previous work but he is still a long way off from perfection. As Keshini, the favourite maid of Damayanti, Chandrika bends and twists too much giving an impression that she is made of India rubber. The constant over-acting of this girl spoils most of the scenes by compromising their gravity and inherent emotions. The royal swan (Huns) looks a poor goose all the time with its neck in anaemic coma.

The whole affair is too silly for words. "Nala Damayanti" is a picture better avoided than seen. It is a killing time-killer.

NALA DAMAYANTI

Producers:	Janak Pictures
Language:	Hindi
Story:	K. S. Thackeray
Dialogues:	Fani and Ghafil
Photography:	P. Divecha
Audiography:	Minoo Katrak
Music:	Ramchandra Pal
Lyrics:	Laxman
Cast:	Shobhana Samarth, Prithviraj, Trilok, David, Nayampalli, Jilloo, Chandrika.
Released At:	New West End, Bombay.
Date Of Release:	9th June, 1945.

Director:
KUMARSEN SAMARTH.

This is evidently a comic situation from "Shalimar", produced by Shorey Pictures.

"Kiran" Presents A Frivolous And Stupid Story!

Picture Provides Boredom And Headache!

Many times in the past we have pointed out the important fact that our masses are not at all interested in the stories of poets. The utter failure of "Kavita", a Prakash picture and now of "Kiran" should help to warn our producers to leave such subjects severely alone in the future.

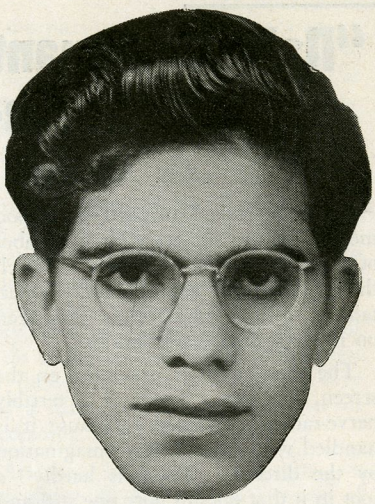
The story of "Kiran" is written by a woman of letters who has made a bit of a name for progressive writings. Had she stuck to her own field of short Urdu stories we would have nothing against her. But now that she has ventured to step into the field of film stories, let us straightaway tell her that if "Kiran" is to be taken as a proof of her talent, she is just no good at her new work. This writer doesn't seem to be having even a ghost of an idea of what a screen story should be like. "Kiran" is such a stupid affair from the beginning to the end that one can't blame those who come out of the theatre abusing everyone associated with the picture. In fact, very unwillingly we had to witness an unfortunate incident of this nature at the very show we attended.

NONSENSICAL AND STUPID

It is all about a man called Prakash who writes some popular poetry under the nom-de-plume of Kiran. Girls fall in love with this mysterious poet and one of such girls is Chhaya, the daughter of a man who hates poetry. After a little chasing and saliva dropping, Kiran's identity is revealed at a gathering of poets and from now on we see love on public parade. A mad dramatist is introduced as a shock-absorber for several stupid misunderstandings between the lovers. The third angle is provided by a milk-sop of a medico who falls in love with the heroine without knowing that his best friend is also in love with the same woman.

KIRAN

Producers: **Ramnik Productions**
Language: **Hindustani**
Story: **Mrs. Ismat Shahid Lateef**
Music: **Ninu Muzumdar**
Photography: **L. N. Verma**
Audiography: **D. Billimoria**
Cast: **Leela Chitnis, Ashok Kumar, Rama Shukul, Jagirdar, Kusum Deshpande, etc.**
Released At: **Majestic, Bombay.**
Date Of Release: **21st April, '45.**
Director:
GAJANAN JAGIRDAR



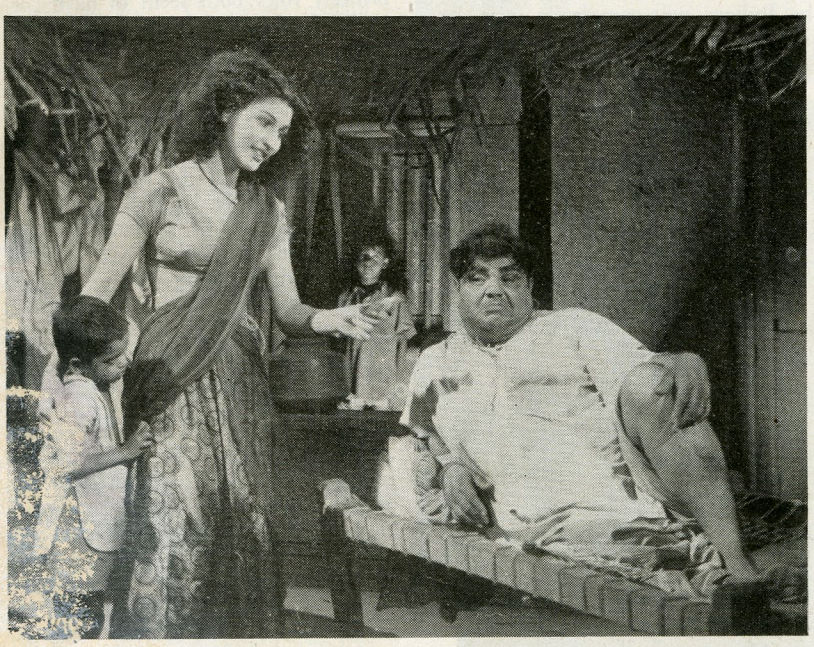
Mr. K. Abdulla—the little one, who produced a big picture in "Phool".

Then follow the usual boring sequences seen in a hundred pictures, till at the end the poet gets his "poem" of love. The whole affair is too damn silly for words and Mrs. Lateef will be doing us a great favour if she stops writing for the screen in future. Writing a short Urdu story is one thing while a screenplay is an altogether another thing.

The production values are almost nil. Because there is something printed on the innocent celluloid, we have used the word "almost". The technical work is too rotten for words. Gajanan Jagirdar's direction—well! Lord bless his poor soul!

Ashok Kumar looks like a huge wolf let loose on the screen in the role of the hero, while only a dreamy poet can fall in love with Leela Chitnis in the role of Chhaya. Jagirdar acts the mad dramatist and jumps about like a chimpanzee in a petticoat. The only relieving feature in the picture is the performance of Kanhaiyalal as the poet, "Shaitan". He probably proved too experienced to be "murdered".

"Kiran" is just a rotten picture—Ashok Kumar and Leela Chitnis put together as stars.



Pa.. doesn't interest Dixit in "Chhamia", a social story directed by Protima Das Gupta.

"Sri Valli" Becomes A Farcical Pantomime!

A Stupid And Boring Affair!

People usually get what they deserve, be it in retribution or in production. Of all the audiences in India, the intellectual resistance of the Tamil audiences seems the least. The most stupid thing in the world seems to be good enough meat for them. The crowds that flock at the box-offices of "Sri Valli" only help to prove that the Tamilian masses are fast degenerating into an unholy crowd of congenital idiots for whom any motion picture is still the seventh wonder of the world.

"Sri Valli" is hardly a motion picture as it has neither art nor artifice in it. It is a rape on good, soft, valuable and rare celluloid which we so badly need in these times.

The subject is supposed to be a mythological one and as such we are all expected to entertain reverent thoughts about it. Actually, the picture is presented in such a cheap and vulgar manner that one doesn't feel like claiming the old mythology as our own.

The screenplay seems to have been adopted from the stage hit of the same name, as we find the musical portions echoing once again, this time from the silver screen.

In brief, it is story of Lord Subramanya in love with Sri Valli, an earthly damsel. As usual they are brought together by Narada, the supreme match-maker of the gods. The girl remains obstinate for a time and the Lord starts changing his disguises and testing his sweetheart in the usual mythological ways. These mythological gods must have been rather passionate types to have travelled all the way to the earth to get a girl. The whole thing ends well. No girl has yet refused to sit in the lap of the gods.

SRI VALLI

Producers: **Saraswati Cine Film Lab.**
Language: **Tamil**
Story & Dialogues: **A. T. Krishnaswami**
Music: **P. R. Rajagopala Iyer**
Photography: **P. V. Krishna Iyer**
Sound: **V. S. Raghavan**
Cast: **T. R. Mahalingam, K. Mahadevan, Kumari Rukmini, Baby Kamala, Krishnan & Madhuram.**
Direction:
A. V. MEIYAPPAN & A. T. KRISHNASWAMY.

In the actual production there are shades of "Shakuntala", seeing the sprinkling of bird and jungle life. Wonder, whether Raz travelled to Madras. In any case old Meiyappan must have seen "Shakuntala" at least two hundred times. Inspite of all this, the production is an infernally crude and clumsy affair and "Sri Valli" can hardly be called a motion picture.

The only good thing about this affair is the music and Carnatic music-lovers should be able to enjoy some of the popular tunes. The Tamilian mugs knowing the songs begin keeping time with them immediately, they are heard on the screen. Poor fellows.

Sowdamini's performance is pretty good and her snake-dance deserves particular praise. There is some good material in this girl which can be used with advantage by a better director.

Kumari Rukmini looks too starved to make a beautiful Sri Valli. She needs a bit more of upholstery. We prescribe a six-months' treatment of "Vi-Syneral", manufactured by U. S. Vitamin Corporation of New York. Her dialogues also lack vitamins.

Krishnan and Madhuram annoy beyond endurance. It is a blessing that they are now separated. One should be a lesser evil than both together.

Well, Tamilians, built as they are, should flock to see "Sri Valli" if for nothing else at least for some popular music but to call it a motion picture—well, well, that is altogether a different story. Poor Meiyappan! Why should a good man like him perpetrate this outrage on us?

Munawar Sultana brings to the screen a new face in "Pehli Nazar", a picture of Mazhar Art.

It is a pity there is no zip to that coat, which Para wears in "Chhamia". It would have been so much more fun with Protima directing the picture.

"S. R. Jananam" Becomes A Stupid Affair !

G. Balaramiah Wastes So Much Celluloid

In the South Indian film industry, G. Balaramiah can be described as quite a character by himself. In his production work he is satisfied with ever so little. So long as his "sausages" come out regularly he doesn't seem to care what people actually want in motion pictures. Producer-director Balaramiah seems to think that there are more fools in the Andhra Desa than anywhere else in the world.

"S. R. Jananam" is a picture faithful to the previous traditions of the producer. It is altogether another story that intelligent people may consider this picture as a colossal waste of raw films.

For some strange reasons the Telugus have always claimed themselves to be more intelligent than the Tamils. "S. R. Jananam" is certainly not a proof of this claim.

Unless the people want it, no producer will ever dare to give such an utterly rotten and stupid picture like "S. R. Jananam". Balaramiah may not show any flashes of art or intelligence in his work, but he has not yet been called a bad businessman. It is good business with him to produce some rotten mythological stuff which he knows the Andhras would swallow like poor fish. Balaramiah's pictures pay a very poor compliment to the intellectual attainments of the Telugu people.

SEETA RAMA JANANAM

Producers: Prathibha Pictures
Language: Telugu
Dialogues: D. Rami Reddy
Lyrics: Daita Gopalam
Music: P. Satyanarayana
Photography: Sridhar
Audiography: Valkie
Cast: T. Venkateswarlu, V. Gaggiah, Kamla Kotnis, Rushendramani, Govindamma, Tripurasundari, Soudamini, etc.

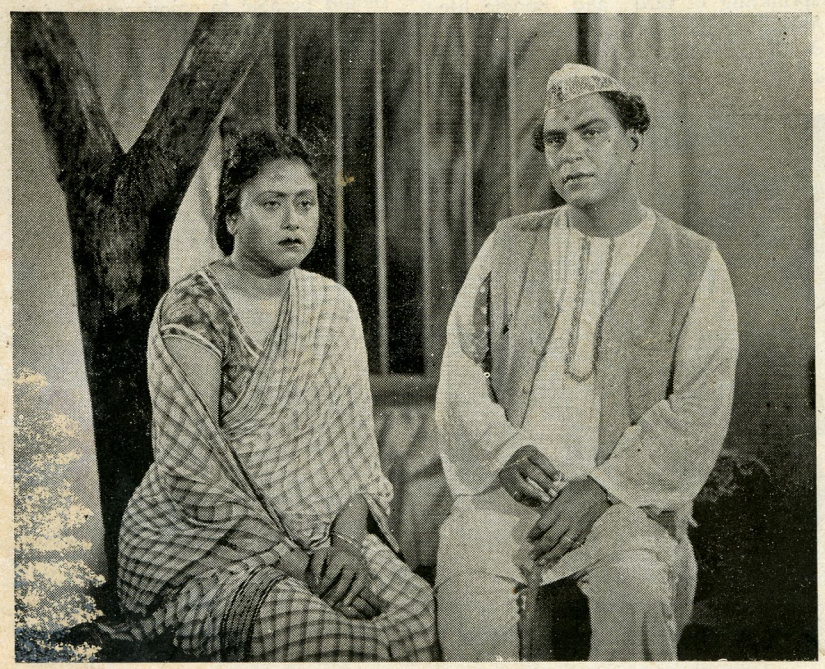
Direction:
GHANTASALA BALARAMIAH

"S. R. Jananam" is too putrid for words. It was the usual Rama, Seeta, Ravana, Dashratha and Kaikeya and the same old pattern of legends and beliefs. And the fact that Gaggiah is playing "Ravana" ought to suggest that there is more of him in the picture than of anyone else.

The production values are utterly disappointing with the exception of the dance numbers by Soudamini in the role of "Rambha". Kamla Kotnis looks the "goods" as "Kaikeya", while Tripurasundari does not do so badly as "Seeta".

The picture has no intellectual relief at all and all that it can do is to create some disgusting boredom.

Shanta Patel comes like a "Saki" in the "Song of the Desert", a picture of Jagriti Pictures.



Ever Yakub cannot switch a smile with the sad and emotional Molina in "Ghar", a motion picture contraption of Producer V. M. Vyas.